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EVERYBODY'S GOT 155UES

DO YOU?

Produced by Brendan O'Brien





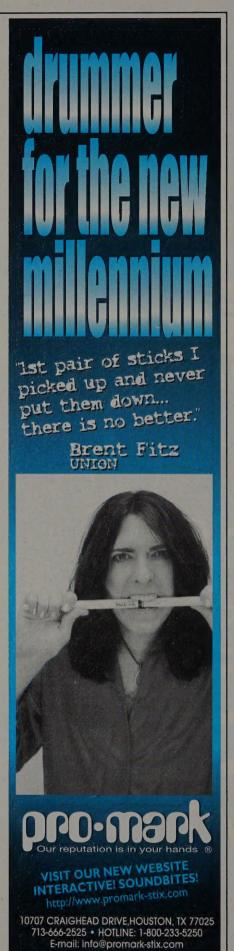
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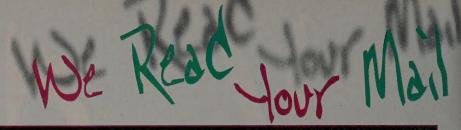
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LIMP LESSON

Thanks for all the articles and photos of Limp Bizkit. Hit Parader was the first magazine that I saw write about them 18 months ago... and you haven't stopped since. They're my favorite band because they're just so cool. I love their energy. They rock so hard, yet they still have their rap and hip-hop stuff together.

Brenda
Seattle, WA

Will you please give more coverage to Limp Bizkit? I know that some

I saw Limp Bizkit last night, and now my life is changed forever! I can't believe any band can work that hard and still have the energy to keep playing for nearly two hours. I know I was totally exhausted, but the band just kept playing. I couldn't believe it. Thank you Limp Bizkit for being the best band I've ever seen! Charlie Boston, MA

Rage Against the Machine rules! I think that a lot of fans have over-



Rage Against The Machine: Ruling the world!

people think that they're nothing more than a Korn-clone band, but that's only from those who don't understand how brilliant they are. Nobody else manages to blend metal, rap and hip-hop in as exciting and believable a musical package.

Cory Durham, NC looked them at times because of their political message. They're not a "fun" band like Korn, Limp Bizkit or Buckcherry. That's why some people don't give them their due. But I know how great they are...and now so do you.

Sam St. Louis, MO



Metallica: Still a major influence.

METAL RETURNS!

I'm 17-years-old, so I missed out on the previous heavy metal "golden ages". I was too young for the Motley Crue/Metallica/ Guns 'N Roses period in the '80s. And I was certainly too young for the Zeppelin and original Sabbath era. But now my dreams have been fulfilled. A new metal era is beginning with a lot of really exciting young bands, and I'm here to enjoy every second of it. Byron

Philadelphia, PA

I love the new Megadeth album more than anything I've heard in a long time. **Risk** is pure metal— the kind of music only Megadeth makes. If you haven't heard it, what the hell is wrong with you? Do whatever you need to do to pick it up. It's the "must have" album of the year.

Phil Portland, OR

Last week I saw four classic metal bands from the '80s— Poison, Ratt, Great White and L.A. Guns— play a four-hour show that was unbelievable. This wasn't any blast from the past. All the bands looked great, and sounded even better. I noticed a few changes in the lineups of Ratt and L.A. Guns, but to see the original Poison, with C.C. on guitar, was a real trip. It was an all-nite party for everyone.

Janice Salt Lake City, UT

I'm sick to my stomach about what's going on with the Stone Temple Pilots. Every time it seems as if they've got themselves straightened out and are headed in the right direction, they get sucker punched. The ones I feel sorry for the most are the DeLeo brothers, who to me have always been the heart and soul of the band. They waited for Scott Weiland to get over his drug problems for three years, and then he goes and messes up again. How pathetic!

Brooklyn, NY







Ratt: An unbelievable show.

YOUNG GUNS

Hey MTV! Thanks for finally waking up and giving some air time to great young bands like Orgy and Buckcherry. What took so long? Did you think that metal wasn't cool? Well, it is! Deal with it!

Santa Monica, CA

Loudmouth is the best band around, and everyone should know it! I know they're friends with Metallica, which certainly puts the stamp of approval on them as far as I'm con-

cerned. They play the kind of go-for-it rock and roll that you just don't hear much about these days.
Matt

Phoenix, AZ

Hey dudes, I'm here to tip you off on the best new band I've heard... New American Shame. They sound like a cross between AC/DC and Aerosmith, which ain't too bad. Maybe you've heard a lot of what they do before, but these guys do it with style! Tom Bangor, ME



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o one will ever be able to put an exact date on when it happened. No one will ever know where it occurred, or even calculate the true consequences of its happenstance. But at one mystical, magical moment in time back in the mid-60s, some guy with an electric guitar decided to plug in his instrument and crank his amp to "10". Maybe that individual was limmy Page in his pre Zeppelin days. Maybe it was a young Tony lommi or Ritchie Blackmore. Or maybe it was some unknown dude whose name has quickly been swallowed up and forgotten amid the dusty annals of rock history.

No matter. Whoever may have been first to take the various pop posturings and blues noodling of the era and amplify them beyond the point of immediate recognition can take full responsibility for starting something that quickly developed a life of its own—a style and sound that for the next 35 years would dominate the rock and roll world like no other musical form had done before or since. Call it "acid rock" as they did back in those early halcyon days when the likes of Hendrix, Cream and Zeppelin first wove their musical web. Call it heavy metal, as bands ranging from AC/DC and Judas Priest to Iron Maiden and Metallica so happily have. Or simply refer to it as hard rock, as everyone from Guns 'N Roses to Korn have done. In reality, it makes absolutely no difference what convenient, media inspired moniker you may stick upon this unique style of music, its inherent power, energy and strength have made it rock and roll's most instantly recognizable calling card.

Quite clearly, no matter what you may choose to call this special rock and roll hybrid, one simple, undeniable fact remains—through good times and bad, through periods when it dominated the charts and periods when it feel into the black hole of near oblivion—heavy, metal has ruled the rock and roll landscape with an iron fist. Its various and varied proponents have sold over a billion albums world-wide while more than 500 million fans have attended metal concerts at points ranging from Tokyo to Topeka. Undeniably, heavy metal has been the backbone of the rock and roll form for nearly four decades—the one "constant" in the seemingly ever-changing, always unpredictable contemporary music landscape. Trends may come and trends may go, but the popularity of hard rock remains as strong as ever!

We are proud that **Hit Parader** has shared each and every moment of metal history with both the stars that made the music famous and the fans who revel in their every move, word and action. When Zeppelin first broke, we were there. When Van Halen burst upon the scene, we chronicled it. And when the likes of Motley Crue, Nirvana and Limp Bizkit put their indelible stamp on their respective eras. **Hit Parader** was the magazine where fans first turned to learn about their amazing exploits:

With all that in mind, we're extremely proud to salute the greatest bands, the biggest stars and the best music of the heavy metal eral with this special Metal Millennium issue. Inside you will find exclusive features on the most important bands of the metal era, as well as our special look at the Top 100 Stars and Top 100 CDs in hard rock history. Perhaps we've overlooked one of your favorities. Perhaps you feel we've focused too heavily on current stars... or, conversely, on stars long-since vanished from the hard rock playing field. But no matter what, we've tried our best to focus some much-deserved attention on both the musicians and the music that have played such an important role in shaping the lives of each and every one of us.

tant role in shaping the lives of each and every one of us.

Indeed this has been the Metal Millennium... but already it seems as if the 21st Century is gearing up to be one hell of a hard rocking party as well. And you can rest assured that we here at **Hit Paradér** will be there to cover it all—and we know you'll be there too, hanging on every screaming guitar note and wailed vocal that comes your way. That, perhaps more than anything else, remains the magic that was is and will always be the form known as heavy metal.





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RIACK SARRATH THE METAL MASTERS

BY CHARLES LEWIS

one of the most improbable journeys in rock and roll history. Starting out life in 1969 as one of the least-regarded and oft-overlooked bands of their era (despite some impressive album sales figures and sold-out concert stands), by the time they had reached the end of their historic run in 1999, the band consisting of vocalist Ozzy Osbourne, guitarist Tony lommi, bassist Geezer Butler and drummer Bill Ward had emerged as perhaps the most important heavy metal band of all-time—unquestionably one of the most successful and influential acts in hard rock history.

So what was at the root of this rather startling transformation? Was it the band's steady artistic growth over the ensuing decades? Nah, and anyone bold (or stupid) enough to stand in its path.

"Anyone who dismissed us just because we played loud was missing the point," lommi said. "The volume was a very important part of what we did— but it certainly wasn't a be-all and end-all. We were taking rock down a new path, one very different from what bands like the Beatles had done. Some instantly understood the trip we were on and jumped on board— others proved somewhat more resistant."

From the moment in 1969 that these four lads from Birmingham, England, decided to change their name from the hippie-flavored Earth to the more diabolical Black Sabbath (after watching an old Boris Karloff flick of that



THE RUDH OF OS PLAYING THIS MOSIC."

in truth the Sabs sounded pretty much the same at the end of their historic run as they did at the beginning. Was it the group's stellar personalities and famous good humor? Not really, in fact— especially during the lengthy period when they were known more for their sordid off-stage predilections than for their musical output— these guys could be a pretty surly lot. Was it the Sab's never-say-die attitude towards their rock and roll career? Ummm... maybe, but as any true fan knows, they spent more time apart than together during their historic three-decade run.

Indeed, many may speculate in vain as they attempt to explain the still-growing Sabbath legacy. The plain fact, however, is that what truly lies at the heart of this amazing success story is the simple realization that the music created by Black Sabbath was, is and will always be filled with a vitality and energy that few other groups can ever hope to match. Their pulsating, overbearing and bone-crushingly heavy sound may have lacked the fiery blues passion that made Zeppelin instant celebrities. And it may never have possessed the "cross-over" appeal that would later make the members of Metallica platinum-covered millionaires. What Sabbath's music did possess, however, was a fundamental strength, an irondad power, that served to obliterate anything

name), there was clearly no turning back. Reflecting the hard, blue-collar ethic that pervaded their home town, from the moment their self-titled first album hit the streets in 1970, it was readily apparent that this was a band determined to break all the rules—and break a few ear drums in the process. Over the next few years Sabbath's reputation grew, with their legendary live shows and brain-melting albums attaining chart-topping status around the world. Still, despite their acceptance by a certain segment of the contemporary music community, there were many who scorned these self-proclaimed "Princes of Darkness" as the most base purveyors of rock music—the loudest, most simplistic band on the planet. How sad those stuffed-shirts simply couldn't have kicked back and rocked out along with such instant Sab classics as War Pigs, Iron Man and Paranoid.

"I think a lot of critics missed a lot of what we were trying to say," said Butler, who cowrote many of the band's biggest hits. "There was an important message in every one of those songs— if you probed a little bit to find it. There was a very anti-war sentiment to many of them, and others simply discussed the problems that many of that generation were feeling."

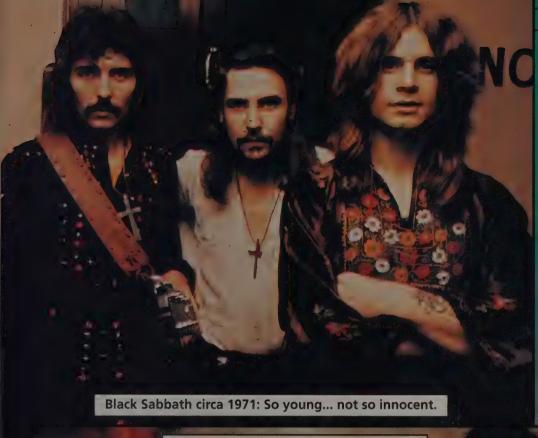
By the late '/us, nowever, noticeable cracks

began to appear in the band's metallic armor. In particular, a rift developed between the more serious and business-like lommi and the more party-hearty duo of Osbourne and Ward. In truth, an overindulgence in drugs and drink had already driven a wedge through the band's heart, and by 1979 a path to destruction had been laid. Following a disastrous U.S. tour (during which a younger-than-yesterday Van Halen kicked the headlining Sabs ass night-in and night-out) Ozzy said he had had enough, and he promptly split to start his solo career. Ward was to follow soon after, with his various off-stage habits making it virtually impossible for him to properly perform on stage.

Undeterred, lommi rocked on. While Butler was to drift in and out of the Sab spectrum throughout the next 15 years, it was mostly left to the mustachioed guitarist to keep the Good Ship Sabbath afloat— and keep it afloat he did. While a seemingly endless array of musicians passed through the Sabbath ranks throughout the '80s and early '90s (the most prominent being vocalist Ronnie James Dio), recapturing the glory that was the original Black Sabbath proved to be an elusive fruit for the ever-determined lommi. Every few years rumors would fill the rock wires indicating that the group's original members were considering getting back together

of his mouth. At the time lommi claimed he'd never trust Ozzy again. Ozzy claimed it wasn't his fault. It went on and on, without point and without resolution. But as all this haggling was taking place, something fascinating was happening in the hard rock world. A new generation of metal bands were emerging, virtually all of whom sited Black Sabbath as their primary rock and roll influence. Such notoriety focused more attention than ever on Sabbath, and when the idea of a reformation was again brought up in 1997, the group members jumped on it. For the next three years it was a clean, lean, mean Black Sabbath that took the stage across the world, bringing forth the hallowed sounds of heavy metal as only they could play it.

Finally, after 30 years, a lengthy breakup, and much lingering animosity, Black Sabbath proved to the world what they had known for a long time.



Sabbath in 1999: Still the metal masters.

again. But with Ozzy's solo career reaching stellar heights, and Ward still battling his own demons, all such talk proved to be little more than backstage blabber.

"Occasionally our paths would cross," lommi said. "Sometimes it was a business meeting of some sort to discuss royalties or whatever. We did get back together to play a brief set for charity. But the talk of reforming was never really a serious issue—at least not until 1994."

really a serious issue— at least not until 1994."
Ah, the infamous 1994 "reunion"— what was supposed to serve as Ozzy's swan song from the music biz. After months of legal haggling and musical debate, that get-together fell apart, leaving more than one band members with a less-than-savory taste in the back

that no one could ever come close to duplicating the sound that these four metal masters could create.

"I've always said that when the four of us play together something special happens," Osbourne said. "Nobody plays those riffs like Tony. No one can deny that there is something about Sabbath that is truly magical."

STILL THE CAPEATEST

early 20 years have now passed since Led Zeppelin last rocked the music world, yet their impact remains as strong and as vibrant as ever. No one had ever dared to fly higher, and with more aplomb than the unit comprised of Jimmy Page. Robert Plant, John Paul Jones and John Bonham. Quite simply, no other band (aside, perhaps, from the Beatles) has left such a lasting impression on the rock world as the mighty Zeppelin. At that time two decades ago, the band was completing their last studio effort, In Through The Out Door, and undertaking their last road shows—only they didn't know it. Less than a year later, Bonham would be found dead, and the all-powerful Led Zeppelin machine would be silenced forever. While Page and Plant have recently tried to restore luster to the hallowed Zeppelin sound (with, shall we say, mixed results), their efforts still pale in comparison to the musical magic these four spe-

"We never said that we were trying to recreate Zeppelin," Plant stated recently, "But we felt it was time to allow a new generation to hear that music from the people who wrote it. So many other bands have tried to capture what special quality Zeppelin had, but the best they could do was recreate only a small fraction of what we had. From the moment we first got together, Zeppelin was magical."

dozen-year career.

As hard as it now may be to believe, when Led Zeppelin released their self-titled debut album in the winter of 1968, many in the music press absolutely hated it. Great expectations had been held for this "new" creation by former Yardbirds guitarist Jimmy Page, but when **Led Zeppelin** emerged, it was labelled as everything from "derivative" to "bombastic" to 'arrogant". In truth, it was all that and more. What Page, vocalist Plant, drummer Bonham wheel. They had taken musical styles, attitudes and approaches as old as music itself and turned those ancient formulas inside out. By taking old blues licks by greats like Willie Dixon and Robert Johnson, adding their own artistic flavorings and then simply amplifying the whole melange beyond the point of immediate recognition, Zeppelin had created an entirely new musical form— a thing called heavy metal. What those short-sighted critics had labelled as

"unimaginative" quickly proved to be just the opposite; it was the perfect musical style with which to herald rock's new age. It was loud, it was brash, it was the opiate of the masses. Perhaps more than anything else, it was Led Zennelin

"I remember the first time we all got together," Jones stated. "We met in an old London rehearsal room and we had quite a bit of our gear set up in there. I knew Jimmy from some of our session work, most notably with Donovan. I had met Robert and Bonzo briefly before that. So these four relative strangers got together one evening, plugged in their instruments and

"I DONT THINK

MANY YOUNGER BANDS REALLY

UNDERSTAND WHAT MADE

ZEPPELIN SPECIAL "

started to jam. I remember Jimmy saying to me to 'just play a blues beat'. The song we went into was an old Yardbirds number, *Train Kept* A'Rolling, and I remember the whole room just exploding with sound. You couldn't wipe the smiles off our faces for a week."

From their tumultuous early days, it didn't take Zeppelin long to establish themselves as the preeminent rock and roll band on the planet. Back in the late '60s it took a little longer for a band to develop a following; after all, MTV was still a dozen years from becoming a reality and even the then-infant FM radio format was somewhat resistant to play what they viewed as overly raucous music. The only way a band could get heard was the "old fashioned way"— by going directly to the people on never-ending world tours. Such was the path that Zeppelin took, opening shows for anyone brave enough to have them on their tour, including such bands as Iron Butterfly and Country Joe and the Fish. But it didn't take Zep long to blossom from "support act" status to headliner, and by the time their second disc, Led Zeppelin II, was released in late '69, the world was already their oyster.

"Things moved incredibly smoothly for us,"



Page recalled. "We had a manager, Peter Grant, who was able to make things happen. And it was our belief that once we had the chance to play in front of an audience we could win them over. About the only problem we had in the early days was when the Countess Von Zeppelin saw the cover of our first album and almost made us change our name. But by the time the second album came out, I think we all sensed that nothing could stop us."

No one had ever heard anything like Led Zeppelin's late '60s albums. In an age when loosely structured 20-minute jams were standard operating procedure, Zeppelin's hard-hitting bursts of pure rock energy were ke a call-to-arms for a general Filled with lusty tales of love and

tion Hilled with lusty tales of love and and featuring the most intense instrumental attack ever heard, such early Zeppelin masterworks as Communication Breakdown, Whole Lotta Love and Good Times, Bad Times, were revolutionary in both concept and design. Perhaps only the Beatles, working in a radically different musical format, had as big an impact on their chosen style of rock as Zeppelin had on theirs. By the time their second album finished its meteoric path to the top of the charts, Zeppelin found themselves to be the hottest act in the world—as well as the largest grossing concert attraction in rock history.

"We stayed on the road almost continually when the first two albums came out," Plant said. "I think we had completed five American tours by the end of 1969! In retrospect it's amazing that we even survived that ordeal. But the fact is that we loved every second of it."

the road, Zeppelin was establishing precedents that every future rock act would attempt to emulate. Their dealings with groupies, the hotel-destroying exploits and the dabbling in all manner of bizarre substances quickly became the stuff of legend. The tales have been passed down from generation to generation with code words like "mud shark" or "plaster caster"



heavy metal band in history.

recognition from those inthe-know. It was a lascivious lifestyle in a era before AIDS turned such activities into their heyday, life was

being placed at our feet," he said. "There was never even a thought of resisworld we were totally

Zeppelin mystique. Over the Led Zeppelin III, Houses Of The Holy, and the incredible Led Zeppelin IV,

ing music of incredible delicacy and beauty as well as wall-shaking power. With Page's lone

umentary, The Song Remains The Same, in late 1975, Physical Graffiti appeared

trek was on everyone's lips. A full-scale

vodka. It is estimated that he downed over 40 shots during a 12-hour stretch. He went



musical frontiers. Two years later, Presence continued this pattern of taking bold, avant-garde musical steps. While both fans and

Next came In Through The Out Door,

THE METAL MILLENNIUM: 11 15 15 15

THE SUPREME INNOVATOR

BY ROB ANDREWS

tory, perhaps none has stood on a loftier plateau for a longer period of time than that of Jimi Hendrix. Though he was in the blinding spotlight of stardom for little more than three years, and while he died at the amazingly tender age of 27, Hendrix' myriad accomplishments have continued to grow in both stature and importance with the passing years. His incredible instrumental virtuosity, his Jim Dandy demeanor, his "voodoo chile" persona and the fact that he was a black man operating within the confines of a decidedly white man's world (especially during the turbulent late '60s), all added up to make him a truly unique personality in the hallowed annals of rockdom.

In many ways it is safe to say that without Hendrix' ground-breaking, precedent-shattering accomplishments much of what would later transpire in the rock world would have been unimaginable. Perhaps only the Beatles themselves had more of a lasting impact on the music scene than this left-handed guitar wizard from Seattle. While today's rock scene seems to a great extent to have turned its back on the kind of flash and virtuosity that were Hendrix' calling cards, even those born long after his demise continue to site his work as a primary motivation for their first forays into the music world.

"Hendrix was unbelievable," said Pantera's Dimebag. "You listen to what he did, especially on those early albums and you shake your head in amazement. Even today, with all the advances we've had in studio technology, you can't reproduce those sounds. It wasn't any studio trick, man— it was Hendrix!"

Now, as unlikely as it may seem, nearly 30 years after his untimely passing in 1970, Hendrix is in many ways hotter than ever. With the rights to his music catalogue selling a few years back for more than \$10 million (at the time of his death it was valued at "next to nothing" according to a Hendrix confidant), a recent photo exhibition chronicling his life and work drawing sell-out crowds around the world, and a seemingly never-ending series of posthumous albums (including the recent Hendrix Live At Woodstock— released 30 years after that immortal performance) reintroducing a new generation to Hendrix' genius, in the late '90s this legendary Guitar God is enjoying an unparalleled and somewhat unexpected renaissance. In fact, Hendrix' back catalog of classic albums— as well as his recent





Hendrix totally reinvented the rock guitar when he first burst upon the music scene in 1967, a high-stepping, jive-talking black man with a white guitar, who issued a clarion call to a generation, extolling them to arise and be heard. His songs, such as *Purple Haze, Voodoo Child* and *Foxy Lady* remain "classic rock" radio staples, and his influence continues to touch everyone who's ever heard his work.

"Hendrix was it for me," Metallica's Kirk Hammett said. "Every time I think I'm getting good on the guitar, I just go and listen to Hendrix—that puts me in my place in a hurry. He was just amazing. I would pay anything for the chance to have seen him live, but he died long before I even really knew about rock and roll. But maybe every time I play my guitar a little bit of his influence shines through—I certainly hope it does."

For many young fans who are perhaps just beginning to get into Hendrix' music, a trip to their local record store can be a confusing experience—especially when it comes to selecting a few essential Jimi recordings. While there have been over 30 Hendrix album releases over the years, amazingly the man only recorded three "official" studio albums— Are You Experienced, Axis: Bold As Love, and Electric Ladyland—during his brief but meteoric ascent to the top. Subsequent "best of" collections and "live" albums have flooded the market in the decades since his death (some of questionable quality), but for a true view of Hendrix' essential musical magic, those original three recordings are impossible to beat.

"We've tried to stay true to Hendrix' ideal," said a source at Hendrix' current label. "We've tried to do some inventive things, especially with albums like First Rays Of The New Rising Sun, where we combined a variety of previously released songs into what we believe would have been the album Jimi would have released shortly after his death. We've also released albums like BBC Sessions which are very important historical documents that have appealed to both long-time Hendrix fans and a variety of younger fans."

So can we expect this Hendrix juggernaut to continue in the years ahead? Are there still more unreleased recordings hiding in the vault somewhere that may finally see the light of day? As a matter of fact there are, and according to label sources they will eventually emerge in one form or another. Those now in charge of Experience Hendrix, Inc. are intent on continuing to mine the Hendrix archives and present the guitarist's music in as tasteful and respectful a manner as possible. (Something some earlier Hendrix archivists often failed to do.) In 2000, the year that will honor the 30th anniversary of his death, a new series of special "collectors" albums are scheduled to be offered along with a worldwide celebration of the both the music and the man known as Jimi Hendrix.

"There's only one thing you can say about Hendrix," Kirk Hammett stated. "He was the very best there ever was and probably ever will be. How many other people can you honestly say that about?"

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THE METAL MILLENNIUM: " THE MILLENNIUM: " THE METAL MILLENNIUM: " THE MI

here can be no doubt that Kiss is the band that has best defined the American heavy metal scene over the last 25 years. But such a statement does little to convey the power, the magic and the creativity this totally unique unit has utilized to attain that lofty status. Nor does it come close to explaining the myriad of roadblocks and detours that Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss have needed to overcome in order to emerge as the most influential band of their generation. How amazing it is that so many years after they first shocked the rock world with their fire-breathing, blood-spurting powers, Kiss clearly remains at the top of their heavy metal game— a band capable of instantly filling any arena in the world. Indeed, no matter what the future may



BY P.J. MERKLE

hold for this awesome foursome, for Kiss it. has been an amazing rocket ride to stardom— a ride no other band has ever come close to matching in terms of excitement and pure over-the-top craziness.

From the moment they exploded on the scene in the mid-'70s, Kiss was unlike anything else that the rock world had ever seen. With their kabuki-styled facial makeup, outrageous stage shows and instantly infectious pop/metal anthems, Kiss seemed to have all the bases covered. You could love 'em, you could hate 'em-you simply couldn't ignore 'em. The quartet was a walkin', talkin', travelin' rock and roll circus where the unbelievable was routine and the extraordinary was expected. From their on-stage insanity to their larger-than-life off-stage personas, Kiss was flesh and blood comic book heroes, and they revelled in every magazine cover and television interview that came their way.

"We've never liked leaving much to chance," Stanley said. "Even in the early days, when we weren't sure exactly what was going to happen next, we wanted to try and make sure that we had a good shot at making it. We knew the odds were against us from Day One, but once we got our foot in the door, we wanted to make sure that we could burst that door down."

And burst it down they did! After a relatively slow commercial start, during which

time such albums as Hotter Than Hell and Dressed To Kill won over the "first platoon" of what would eventually become the Kiss Army, the band began to hit their stride. The 1975 release of Kiss Alive signalled the breakthrough success for this New York-based outfit, and for the next four years— with the appearance of such million-selling discs as Destroyer, Rock & Roll Over and Love Gun-Kiss controlled the rock marketplace like few bands had done before. They may have lacked the musical aplomb of a Led Zeppelin or the theatrical panache of a David Bowie, but Kiss was America's superheroes. Their approach wasn't about style or class— it was about laving down the most blatant, overpowering and mesmerizing blitzkrieg of pure rock and roll hype the world had ever seen. Long before radio shock jock Howard Stern proclaimed himself "the king of all media," Kiss had that title all but wrapped up.

sawy Simmons and Stanley have agreed to continue on with the group's reformation merely for the major pay-days— as well as a much-needed ego boost. Others state that each and every tour by the legendary Kiss is exactly what the rock world needs to remind fan everywhere what *real* rock and roll excitement is all about. In these hip-hopping, rap-cum-metal times, the pure, high-voltage, anything-goes energy of Kiss on stage may strike many as a much needed breath of fresh air—even if that "air" is, in fact, more than two decades old.

"There's so much more we can do," Stanley said. "So far we've concentrated on trying to recreate elements of the classic Kiss from the mid-'70s, but we had some incredible success in the '80s and early '90s as well, and I think this lineup could do wonders with some of those songs. It's something we're considering—it could be interesting."

GUUS DE MUNDER

"We take such care and pride in everything we do-and we have since Day One."

"We wanted to be outrageous— that was kind of the point of it all," Simmons explained. "We didn't really care if the critics didn't like what we were doing. If they did we would have been concerned. This was something that we knew millions of kids around the world would relate to— and they did. Kiss was never designed for in-depth reviews or lyrical analysis. We've always been proud of our music and our songs, but the basic idea of the band from the very beginning was that it was supposed to be fun."

How ironic that more than 25 years after they first exploded on the rock world, the year 2000 finds the rock scene again wrapped up in Kiss-mania. The group's recent Psycho Circus tour created a degree of fan excitement the likes of which have perhaps never been seen in rock's long and glorious history. And now with the imminent beginning of the band's next tour (where, according to sources the group will radically up-date their set, including a number of their '80s hits) it seems that despite some recent reports to the contrary, Kiss doesn't have any immediate plan to depart the rock scene. In fact, with revenues continuing to roll in from a variety of sources—including merchandising outlets and money from the band's recent Detroit Rock City movie— it would seem that Kiss will never leave us!

Some cynics may state that the ever-

With a well-deserved reputation for always being one step ahead of the competition, Kiss may find it difficult to maintain that lofty status on their next road outing. With more cutting-edge bands abounding, and more outrageous groups like Korn and even Marilyn Manson still in their prime, Kiss, as always, may run the risk of coming across as little more than a dated relic from some bygone rock era. But with their track record of success (even during their post "makeup" era, when such albums as Lick It Up, Animalize and Revenge added more luster to the group's platinum legacy) few would bet against Kiss once-again emerging as one of Y2K's top-grossing road acts. Yes, there may be some new challenges facing "Star Child" Paul, "Demon" Gene, "Space Ace", and Peter "The Cat," but never has a band enjoyed a good challenge more than these hallowed Costumed Crusaders.

"We've always had a great time having people tell us what we can't do, then going out and doing it," Stanley said. "From the very beginning everyone told us we'd never make it. Maybe that's still part of our motivation. Maybe after all these years, we're still trying to prove ourselves to some people. But I know in my heart that the real motivation for whatever we do is our desire to give our fans what they've wanted for so long. We know we can still do that better than anyone."



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THE METAL MILLENNIUM:

t scares Steven Tyler to even think where he might be— or what he might be- if rock and roll hadn't taken over his life. Aerosmith's legendary, large-lipped vocalist practically shudders at the very notion that if fate had handed him a different card, today he could be some middle-aged, deskjockey banker in Boston, with an expanding waistline and a receding hairline. In reality, however, Mr. Tyler is the antithesis of that banker; he may be middle-aged (though you'd never know it to look at him), but his waistline still measures barely 30 inches and his hairline is still as thick as mid-summer foliage. Somehow, despite a life of hard living, hard loving and hard rocking,

formed in front of 75,000 crazed British fans in Wembley Stadium, the Aero boys are clearly at the top of their game. Their most recent disc, **Nine Lives**, has now sold more than 5 million copies, while spawning hits like *Pink* and *Falling In Love Is So Hard On The Knees*, and their world-wide popularity seems to be at an all-time high.

Rather than resting on their numerous laurels, however, it's clearly time for Aerosmith to keeping forging ahead. According to our well-placed source, the band plans on taking a short (though extremely well-deserved) rest before reentering the recording studio to begin work on their next magnum opus. Somewhat ironically, despite all of the

"WHAT EVER WE'VE ACCOMPLISHED OVER THE LAST 25 YEARS IS JUST THE BEGINNING."

SWEET EMOTIONS

BY HANK PETER

AEROSMITH

both Tyler and Aerosmith have managed to defy the ages— they remain as vital and popular today as when they first hit the big-time, over two decades ago.

"Maybe it's in my genes," Tyler said with a twinkle in his eyes. "And I don't mean the ones I'm wearin'! I think I was born lucky in many ways. I haven't always taken the best care of myself in fact, I know I've done things to my body that would have killed other people— but I've lived to tell about it. But by far the luckiest thing that ever happened to me was getting involved with the four other guys in this band. They're my brothers in the truest sense of the word. I've spent more time with them over the last 25 years then I've spent with my wives or, unfortunately, my kids. But I try not to think about age, or how long I've been doing this, or how young those girls in the front row are starting to look. I don't look at that kind of stuff- I just like rejoicing in the success I've had, and how cool things still are with this band."

Still, despite all the accolades that have come Aerosmith's way in recent years— their countless Grammy and American Music Awards (many for last year's chart-topping single, I Don't Want To Miss A Thing), as well as their many MTV kudos— Tyler is the first to admit that some mighty big challenges still lie ahead. With the band having just completed their record-smashing A Little South Of Sanity tour, which included their "Toxic Twins Towers Ball" per-





critical and commercial success that has come their way in recent days, Tyler is very aware that music industry eyes will be squarely focused on his group's upcoming activities in the days and months ahead. He knows that after enjoying the first Number One single of their long career, and after after receiving a star on Hollywood's notorious Walk Of Fame, many long-time fans are anxious to see if a case of "Hollywooditis" now overtakes these legendary Boston Bad Boys.

"Sometimes people are really funny," Tyler said. "When **Nine Lives** came out some of them waited to see how it would do because it was our first album back with Sony. Then, after we had a big hit last summer, others wanted to see if it would change the way we did things. Hey, I can honestly tell you that after all this time *nothing* is going to change the way we do things."

Despite Tyler's mild protestations, there's no question that there will be a little extra pressure on Aerosmith as they enter the year 2000. After selling more than 50 million copies of such legendary albums as **Get Your Wings, Pump** and **Get A Grip**, the Aero boys know that they may be writing, recording and playing better than ever in 2000. Even the

tastes of the music world have begun to swing back in the Aeroforce's direction. Sure, for some younger fans, Aerosmith's brand of big-budget, big-production, big-hype music may still be as out of date as rotary phones. For many others, however, the band's next disc will invariably be greeted with the pomp and circumstance usually reserved only for conquering heroes. After all, this is Aerosmith we're talkin' about— a band that has overcome every obstacle placed in their path during their 25 year run-to-glory.

"We know how to do it," Tyler said with a grin. "It's really that simple. I think that all anyone wants are good songs that they can shake their ass too. We still have the commitment we've shown on our last few albums, but writing great songs doesn't come naturally. That's something you're really got to work at. Each time we go into the studio I have to battle with myself. I've got to get in touch with my emotions and my feelings in order to make the music come across the way I want it to. Hey, I'll be singing these songs for the rest of my life— so I better get it right."

With any luck, the band's eagerly anticipated next album should be hitting the streets sometime in the new year,

with the inevitable massive world tour to follow. Once again the Aero boys will invariably be bringing out every contraption this side of the kitchen sink in order to ensure that their next road outing is the biggest, baddest, boldest road attraction of the new millennium. In an era when the term "Arena Rock" has almost become a curse, and bands not on the "cutting edge" are often labelled as "trite," Aerosmith continues to break all the rules. Some 25 years after their debut single, Dream On, first brought them fame and fortune, they still rank as the ultimate American rock band, the icon against which any and all pretenders to their throne must be measured. Yeah, there may be younger, hipper, hungrier bands around, but thank God— or whoever else is responsible for this band's continued success— there's still only one Aerosmith.

"We're not tryin' to compete with anyone else except ourselves," Tyler said. "What do I think of all the new bands? Bless 'em all. We'll see how many of them can last for 25 years, and still be in top form. I hope some of 'em can do it, but I don't think it'll happen. I think we may be the last of a dying breed— and that's one of the things fans really appreciate about Aerosmith."

THE METAL MILLENNIUM:

BY SERGIO WOODS

In the years that have now passed since their ascendancy in the heavy metal world, the name Judas Priest may have lost a bit of its luster. Spinal Tap-ish images of middleaged guys dressed in skin-tight black leather, playing in front of 30-foot-high walls of fake amps instantly spring to mind. But none of that should really have any relevancy on the true impact that the Priest Beast had on reestablishing the musical and cultural parameters of heavy metal.

In fact, in any number of ways, Judas Priest epitomized heavy metal as no band had done before— and as no band has done since. With their penchant for wearing sexu-

ally suggestive leather stage gear and making dramatic Harley-topped entrances, from the late '70s until the early '90s, these British Bashers were the ultimate metal machine. They lived, slept and drank the metal lifestyle. and exuded that metallic credo back to their millions of headbanging fans around the globe. In vocalist Rob Halford, these megawatt masters from Birmingham, England, possessed a flamboyant singer with a four octave range who showed no fear about using his explosive voice to shatter ear drums and artistic principles with equal aplomb. In guitarists K.K. Downing and Glenn Tipton, Priest unleashed a double lead guitar attack the likes of which the rock world had never before experienced. Exchanging fleet-fingered riffs as well as the center stage spotlight, the paired axe aces provided the band's sound with a structural foundation and musical flair that served to provide Priest with their quintessential metallic element.

When Judas Priest hit the top of the charts in the early '80s, with the release of their first platinum album, Screaming For Vengeance, it represented the culmination of a long, uphill battle for recognition and credibility. Prior to their break-through success, Priest had represented almost a caricature of all that had proceeded them. Lacking the multi-faceted skills of Led Zeppelin, the quasi-Satanic overtones of Black Sabbath or the improvisational flair of Deep Purple, Judas Priest was a no-holds-barred rock juggernaut— a band that knew only two speeds, loud and fast or louder and faster. There was little subtlety to offset the group's heavy-handed approach, and while the





band's imaginative song structures would venture into previously uncharted metal terrain over the ensuing years, at heart, Priest always remained true to the basic metal elements— hammering guitars, screamed vocals and a live-for-today lyrical attitude.

"Judas Priest's goal was always to deliver a special style of heavy metal music," Tipton said. "But the trick was to deliver it with a style that was totally our own. From the moment we came out in the late '70s, people were trying to compare us to Zeppelin, Sabbath or whoever else happened to be around at the moment. There may have been elements of what those other bands did that had influenced us— Sabbath, after all, had come from our home town of Birmingham— but we never tried to be like

seemed as if they enjoyed scoffing at their detractors. When the leather-clad Halford would burst through the band's exploding wall of amps (most of which were only stage props) atop his gleaming Harley it was high camp, high drama and high energy all rolled into one overwhelming rock and roll package. Priest was an all-out assault on the eyes, ears and sensibilities of all who dared attend one of their shows.

"It was never a question of whether anything was 'too much,'" Downing explained. "It was more of a question of 'could it be done?' We were never concerned about taking a great deal of the money we had made and pouring it right back into the band, getting the best and biggest light show we could and making sure that each stage show

Downing and Tipton held their ground, feeling that Halford would soon come to his senses. In 1991 Halford split from Priest to form Fight, a hard-core metal band with which he recorded two moderately successful discs.

In the mean time Tipton and Downing steadfastly held Priest on course, and the unpredictable winds of fate seem once again to be blowing in their direction. With the addition of new vocalist "Ripper" Owens in 1995, the group set off to create a new metal legacy, one that they hoped would match their previous glories in volume and attitude— if not in chart recognition. It proved to be an uphill fight, with the band's discs appearing on continually smaller indie labels and their tours playing



"We're very proud of the Judas Priest legacy— and we guard it well."

them. Our goal was to create the purest form of metal music, and I believe we definitely succeeded."

While they were never critics favorites, with many media scribes falsely believing Priest to be little more than a mindless riff factory, almost from the day their debut disc, Sad Wings Of Destiny, was released it was evident that this was one band willing to take as many musical chances as necessary in order to succeed. Mixing almost operatic drama with their traditional guitar overload, on succeeding discs such as British Steel, **Defenders Of The Faith** and **Hell Bent For** Leather, Priest set themselves up as the true defenders of the metal faith, one of the few bands willing to state their allegiance to the metal cause, and one quite capable of backing up that allegiance through the sheer power of their music. At times it even was a full-scale production that would overwhelm everyone who witnessed it. Coming up with some of those ideas for the stage show almost took as much time as preparing material for a new album."

Throughout the '80s Priest ruled as the unmatched champion of the metal realm. While younger, heavier bands may have vied for their title from time to time, none seemed to possess the inherent understanding of the myriad intricacies of the metal form that the Priest Beast possessed. Unfortunately, as with all good things, by the time the decade rolled to a close major breaks were already beginning to appear in Priest's metallic armor. Halford began to express dissatisfaction with the group's musical direction, believing that the band had begun to be "too safe" to compete in the harder-edged metal world of the '90s.

venues a tenth the size they could have filled in their heyday. But, as the old saying goes, good things come to those who wait, and as we all land in Y2K, Priest once again find themselves in an enviable position. Even as you read this the group is being courted by a major label, and if Priest's current demo recordings live up to their initial promise, we all may be in for a big-time return from the one-and-only Judas Priest in the months ahead.

"It is a very exciting time for us," Downing said. "We've proven what we can do with Ripper, and the labels have taken notice. There is definitely something special going on. The only negative is that we had to pull off of last summer's Ozzfest in order to finish our new recordings— but I believe our fans will be very pleased with the results."

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nyone who saw it will never forget it. The year was 1979, and Van Halen was touring North America as the opening act for Black Sabbath. It was far from a well-kept secret that the Sabs were having a tough go of it, with internal problems threatening to tear the band asunder— and indeed, vocalist Ozzy Osbourne was to leave the band within months. But the young upstarts in VH saw Sabbath's problems as their big opportunity to establish their stellar credentials, and night-in and night-out they put on the shows of their lives-high-stakes, energy-packed 40 minute showcases that literally and figuratively blew Sabbath off the stage. It was electric, it was magnetic, it was nothing short of astounding.

Van Halen had arrived.

lived and performed in the fish bowl known as Los Angeles -- a place where they had become the unquestioned kings of the Sunset Strip. Emerging in the wake of the El Lay "easy listening" sound epitomized by the likes of the Eagles and Linda Ronstadt, Van Halen's guitar-heavy, highly theatrical style hit the West Coast like a sucker punch to the chin. Everyone was bowled over, some by the "shocking" energy this band presented, others by the sheer ecstasy of a band that seemed to revel in the pure joy of rock and roll. Still, despite their local acclaim, and their growing buzz on the international rock underground, Eddie wasn't sure how his band's blitzkrieg approach would go over in the conservative musical tides of the

that time was just to sell enough records to make another one— and maybe get a world tour out of it eventually. I guess we weren't that interested in the money or the fame, all we wanted to do was make sure the party we were having would keep on going."

Party, indeed! Over the ensuing years Van Halen was to establish itself as the ultimate rock and roll party band. Here was a group that destroyed dressing rooms because they found brown M&M's backstage, and cut a swath through groupieville unmatched by any other band this side of Led Zeppelin. With original vocalist David Lee Roth leading the way, guitarist Edward, his drum bashing brother Alex and ever-ready bassist Michael Anthony quickly changed the very fabric of contemporary rock and roll. Blending their unmatched instrumental dexterity with Roth's Borscht Belt sense

Eddie Van Halen vividly remembers that tour, and he also clearly recalls that when his band's self-titled debut album emerged in 1978 he had no idea how the rock public might react to it. Up to that time the group had more or less

"Who knew?" he said with a nowknowing smile. "Back then all we wanted to do was get on stage and have a good time. We were as surprised as anyone when that record came out and started to do so well. Our big goal at

SETTING NEW STANDARDS

BY MIKE SHERWOOD

of humor and blond good looks, Van Halen helped revitalize the American hard rock form. Through their groundbreaking efforts, they proved once and for all that a band didn't have to depend on simplistic three-chord riffs (though

many of VH's best songs did) or banal lyrics (though many of VH's best songs did) or studio gimmickry





(though many of VH's best songs did) in order to make it to the top. These guys just went out there, plugged in their instruments and wailed away; in the process becoming the single most successful hard rock band of their era.

'I can guarantee you that in the beginning the last thought on any of our minds was making a musical statement that was going to last a long time," Edward VH declared. "Probably our biggest goal was to make sure the backstage bar was well stocked and that we got to meet as many fans as possible after the show. It was all just a great time, and that fun came across in the music. It certainly wasn't an act, because we were living the kind of life we were singing about 24 hours a day."

The party-all-night act worked for a

long time. Van Halen scored a continual streak of chart-topping albums including Van Halen, Van Halen II and Women And Children First. At the same time, Edward was being hailed far-and-wide as the greatest guitarist of his generation, and the single most influential axe master since Jimi Hendrix. But, unfortunately, as if so often the case with bands that get it all hand-

ed to them on a silver platter, the wheels soon began to come off the VH rock and roll express. The band's fondness for partying led to substance problems for both Van Halen brothers, and Roth began believing his own press hype-going so far as to start thinking that he was, in fact, bigger than the band. A split

was inevitable, and by the time their landmark disc 1984 was released.

word hit the street that not only was Roth planning on doing a solo disc, but he was thinking about pursuing a movie career as well. Roth tried to blame his moves on the VH brothers being "too unpredictable"— the brothers blamed Roth for being "selfish." By 1985 Roth was out and veteran rocker Sammy Hagar was in.

"I know what's gonna happen," Roth said shortly after the split. "Ten years from now, when I'm resting on a beach somewhere enjoying myself, the phone is gonna ring. It'll be Ed asking me if I want to come back and do one more tour with the band. You know what I'm gonna do when that happens? I'm just politely gonna say, 'Ed, go screw yourself!'"

Well, much was to happen within VH before that call from Edward to beachsarily better things. While many would agree that the band's post-Roth albums. including such multi-platinum smashes as OU812, 5150 and Balance never came close to attaining the youthful, hell-bent exuberance of their earlier efforts, those same critics would agree that the band has done little to diminish their reputation as the finest American rock band ever. Even after Hagar was rather unsumarily dismissed from the group in 1996, leading to both their extrememly brief "reunion" with Roth and the recording of the band's most recent disc, 3, with former Extreme frontman Gary Cherone, it seems as if Van Halen is ready to keep on rockin' forever. Nearly 23 years after they first made their mark on the rock and roll landscape, these eternal "boys

of summer" plan on forging ahead for as long as people

will let them.

"I think that our last tour may have been one of the highlights of our career, Edward explained recently. "With Gary in the lineup we were all just so comfortable with one another as a band, and with one another as people. It was just a pleasure to get up there and play every

night. There's a new generation of fans out there who may not even have been born when our first album came out. They've heard the stories and they wanted to come and check it all out for themselves. I don't think we left any of them disappointed.

"We make music together because it's the thing we want to do most in life."

comber Dave actually did occurr some 12 years after their initial split— it resulted in the band's now-legendary, one-time-then-forget-it get-together for the 1996 MTV Music Awards. During the intervening dozen years Van Halen went on to create bigger if not neces-



ngus Young has always taken to the concert stage with all the panache of a ham actor reciting a Shakespearean soliloguy. AC/DC's frenetic, frantic, fantastic guitar demon comes to life under the spotlight like no one else in the rock world. For nearly 25 years this pintsized six-string master has transformed himself on a nightly basis into the quintessential rock and roll showman— part high-strutting, hyperkinetic side-show attraction, part blues-playing, dues-paying rock deity. Despite the world-wide acclaim his stage behavior has brought him, his concert histrionics are not something Angus spends much time thinking about. He laughs at the notion that he carefully plots his stage moves and plans his in-concert actions.

coast. What is it about AC/DC that keeps them going strong? What magical musical charms do they possess that keep attracting new generations of headbangers to partake of their in-concert intensity? Angus thinks he has the answer.

There aren't that many bands that have been around for as long as we have that have been able to keep a degree of popularity," he said. "Most bands seem to have significant ups and downs, but with us, things tend to stay pretty much the same. We've never been a very trendy band, and we're not even that aware of what else is going on in rock and roll. We tend to really only know what's happening within this band. Also, we don't release albums or tour that often. Each time we go out there,

be their swan song to the rock and roll highway. But thankfully, to paraphrase W.C. Fields, reports of AC/DC's demise have been greatly exaggerated. In fact, with their style of riff-rockin', head-knockin' rock and roll making a world-wide comeback in Y2K, why would these veteran musicians even entertain the notion of hanging up their rock and roll shoes? Hey, Mick Jagger's still on stage shaking his butt when he's on the far side of 50, so why couldn't Angus be up there showing off his butt at the same age?

"Oh, I don't know if I'd want to do that," Angus said as he cracked a big smile, "I've just learned to take it all day-by-day. I can't think about what I'll be doing tomorrow, let alone four years from now. I'm much happier that way— and I think everyone else in the band is as well. I certainly don't think this will be our last album, and I don't want it to be. When everyone sees us perform, I think they can sense that we're probably more committed and more together right now than we have been in years.

RIFF RUCK

BY P.J. MERKLE

There are a number of reasons for AC/DC's good spirits on stage—aside from the obvious joys of raking in the Big Bucks at each and every performance. With their lineup focused and happy, it seems that these Aussie sensations have grown more and more comfortable with their role as the Patron Saints of the entire riff-rock movement. Seemingly each and every young band that comes down the pike sites AC/DC as a primary influence, and a wide-smattering of new bands— featur-ing members younger than AC/DC itself— seem intent on "reinventing" the three-chord magic that has been this group's most recognizable calling card for more than two decades. But all such imitation is indeed the sweetest form of flattery for Angus and his boys— and as they once again hit the tour trail to promote their latest release, they still seem primed and ready to show these young whipper-snappers exactly how the hard rock "game" is played.

"We find it very satisfying to know that the kind of music we've helped to develop has remained an influence on so many bands," the guitarist said. "Certainly that was nothing we ever thought about early on in our career. But we're just happy to still be around, and still have our popularity. We welcome younger bands coming along to show off what they can do. But I think they'll find that we still have quite a bit to

offer as well.



After all, he reasons, what kind of mind would actually waste time considering the impact of dropping his school boy shorts at virtually every performance and mooning

AC/DC's dedicated following?

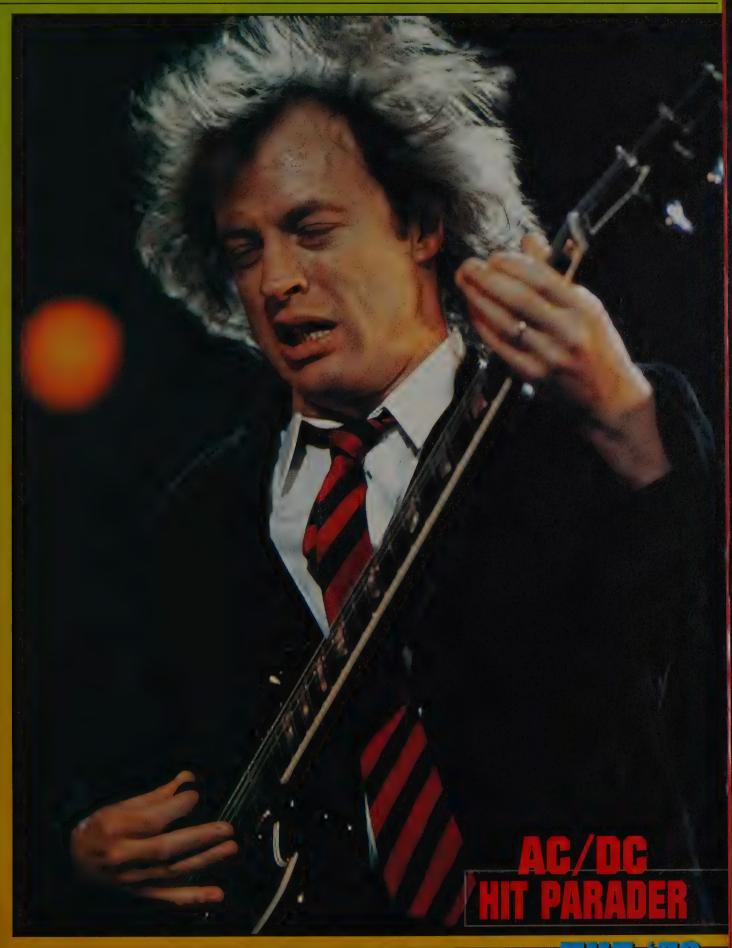
"Actually, I don't show my burn quite as much as I used to " Angus said with a smile. "For a couple of tours, I think I mooned the audience every night! On the last tour, I actually had underwear on underneath my shorts— it looked like the Australian flag! After all, my backside is getting a little too old to make public appearances. But I know that me stripping off my schoolboy suit has become very much a part of every AC/DC show. I've been doing it for years—I don't even think about it anymore.

Whether or not Angus' ass-bearing actions have had a significant and lasting impact upon the not-so-delicate psyches of AC/DC's concert crowds is still anyone's guess. At a time when most bands— even the most established, chart-topping actsare significantly down-sizing their live presentations, the Thunder From Down Under's concert drawing power has remained as steady as ever. As they prepare to release their latest album— their first in over three years—Angus, his guitar toting brother Malcolm, vocalist Brian Johnson, bassist Cliff Williams and drummer Phil Rudd clearly plan on maintaining their tradition of selling out arenas from coast-to-



there's probably a new bunch of kids who've never even seen us live before. They want to see if everything they'd heard about us was true— and they probably figure that at our age they may not get the chance to see us again.

While Angus had his tongue firmly planted in his chubby little cheek when he issued that last statement, there's no denying that each AC/DC release and each band road outing could very well signal their swan song to the rock world. After all, this is a band that routinely takes three to four years between recording new discs— and the band members are all in their 40s, Earlier this year the rock press was again filled with rumors that their latest disc might indeed be the group's final recording, and even more shockingly, that their current tour may



BY ROB ANDREWS

t was one of those "classic" mid-summer's nights along Los Angeles' legendary Sunset Strip. It was hot, it was steamy, and the air was filled with excitement. Despite the oppressive conditions, however, a crowd of over one thousand kids had lined up along the famed Strip, hoping against hope to be one of the chosen few allowed to venture into the Roxy Theater to see Motley Crue perform live that evening. The gathered throng was a fascinating group—guys with hair-down-to-there, dressed head-to-toe in black leather (perfect for the 90 degree heat), and girls seemingly drawn straight from the pages of **Playboy**, clad in happy hooker outfits that would have made their

Prove themselves, indeed! Almost as soon as their debut album, **Too Fast For Love**, had been released on tiny Leathur Records (it would quickly be rereleased by Elektra after the band signed their major label deal), Motley Crue established themselves as a band that would either instantly crash in flames, or revolutionize the American rock scene. Though many predicted dire consequences for the band, stating that they displayed minimal musical talent and that the impact of their on-stage theatrics would quickly wear thin, it soon became evident that the Crue was destined to almost single-handedly turn their home town of L.A. into the center of the rock world throughout the '80s. Underneath their mounds of hair, fright-

ful stage makeup and artfully ragged clothes, lurked the hearts of true rock and roll mercenaries— guys that would do just about anything in order to make it to the top.

"I don't know if we have ever really been understood by the people who have tried to write about us," Sixx said. "Even the people at the record label have sometimes been confused by what we're trying to.do. But the people who did understand us were the kids who bought the records and came to the shows. They understood our songs, and they knew we were talking to them and for them. I wrote songs for the people who grew up in the TV generation— those who only have an attention span of the five minutes between commercials. They needed a

MODELE CRIPE mothers cringe in outright horror. Mousse-

mothers cringe in outright horror. Mousseabused hair was everywhere, as was the blaring sound of hard rock. It was 1983, and the crowd's heroes, Motley Crue, were about to play one of their last local clubshows before venturing out to conquer the

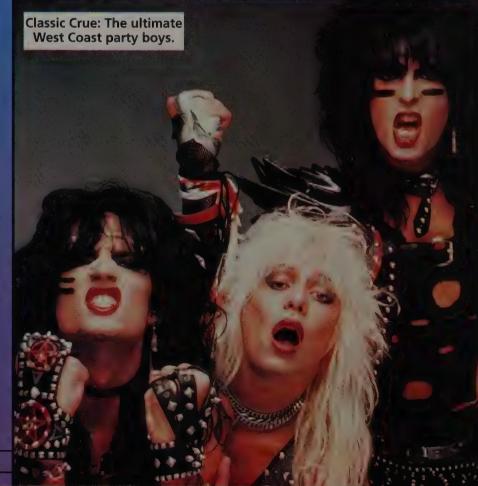
Backstage, inside their crowded, filthy, bers Nikki Sixx, Vince Neil, Tommy Lee and Mick Mars seemed to revel in the debauchery and chaos that existed on the other side of their dressing room door. Every few minutes Neil would stick his head out of the back door, hear the screams of recognition ear-to-ear grin across his face. "You can't believe how many people are out there," Neil blurted. Sixx would only offer a world weary shrug in response to Neil's bubbling went. He had created them for just such a purpose. They were supposed to be the wildest band ever to step on a concert stage— a carefully constructed course in social rebellion and musical mayhem designed to both outrage conservative action groups and sell *lots* of records.

"When we were playing clubs, we put on

"When we were playing clubs, we put on a show that was designed to both entertain the kids that had come, and to convince a record label to give us a chance," Sixx said. "We knew that what we were doing was really out there—really far away from what the major labels were willing to put up with at that time. But we also knew that if we stuck to our guns we'd make it, and make it exactly the way we wanted to. The fact is that we never had to compromise anything. We had a lot to prove to a lot of people, and doing that was one of the most satisfactory things in my life."

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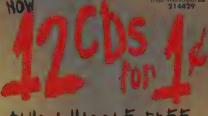








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Over a seven-year period from 1982 through albums as Shout At The Devil, Theater Of Pain and Dr. Feelgood sold a combined and loving their way across the continents struck a responsive nerve within millions ers wanting to permanently bury the band in kept getting bigger and bigger. Their tales of mass groupie gropes and of debauchery of

time the '90s dawned, Sixx sensed that a blond frontman Neil as a "limiting factor" who could only handle the band's simple





Older and wiser: Crue in 1998... right before Tommy Lee split.

Rather than accepting the move, the Crue's right. The Motley Crue disc failed miserably

just in time to record Generation Swine

band on their '97/'98 road outing, Tommy decided to leave the Crue prior to the start

stars and Playboy centerfolds, that

THE METAL MILLENNIUM: THE TOP 100 STARS

ock and roll has always been a medium of fame, of fortune, of conquest! The stars who've populated the hard rock scene over the last 35 years have often been larger-than-life figures whose every deed, word and action has inspired millions around the globe. But as we reach the Millennium, one burning question begs to be asked: Who is the Number One star in the history of hard rock? Such a question is virtually guaranteed to spark plenty of controversy and confusion. Everyone, everywhere seemingly has an opinion when it comes to the top stars—let alone THE Top Star—that the heavy metal form has produced during its long and glorious history. But we here at **Hit Parader** enjoy stirring the metallic pot every now-and-then. So with all that in mind, we've decided to end all speculation concerning the biggest stars in hard rock history; in fact, we're going to tell you exactly who are metal's all-time top 100 stars right here, right now. You may agree, you

metal's all-time top 100 stars right here, right now. You may agree, you may disagree...too bad. So here we go, and in the time-honored tradition of such things, we've decided to present our all-star list backwards— so don't cheat and turn to Number One right away.

wards—so don't cheat and turn to Number One right away. THE TOP HARD ROCK STARS OFALL—TIME



100. **SCOTT STAPP:** Creed's dark, brooding vocalist Scott Stapp has emerged as one of the late '90s most charismatic stage performers. With his band's debut album, **My Own Prison**, ranking among the decade's most surprising success stories, Stapp has quickly blossomed as an important cultural force in modern

rock society.

99. MAYNARD JAMES KEENAN: With his unique stage persona and haunting singing style, Tool's Maynard James Keenan has fast become one of the most recognizable guys in rock. Despite the fact that his face never appears in Tool's bizarre videos, Keenan's star is certainly on the rise.

98. **WES BORLAND:** Limp Bizkit's wild-man guitarist Wes Borland proved that even in these non-musical times, a guy with two good hands and six strings could make sounds that no one had ever heard before. While ofrten overshadowed by bandmate Fred Durst, Borland remains the heart and soul of the LB sound.

97. **FREDDIE MERCURY:** The late, great Freddie Mercury influenced a generation of frontmen with his flamboyant stage style and powerful singing voice. During Queen's heyday in the late '70s, there was no bigger star on earth.

96. **AL JORGENSEN:** Ministry's main man, Al Jorgensen, is a chameleon-like presence who can shift musical styles and personal personas

with incredible ease. One of the leader's of the industrial rock revolution, Jorgensen's full influence on the rock world has been surprisingly powerful.

95. **GEDDY LEE:** The master of the high-pitched wail, Rush's Geddy Lee has long reigned as a

singer often imitated but never duplicated. Over the years, as his voice has deepened a bit, he's become recognized as one of rock's premier song stylists.



94. MAX CAVALERA: Former Sepultura guitarist Max Cavalera holds the distinction of being the most famous rock star ever to hail from Brazil. His pedal-to-the-metal style has served as the foundation for his hard

driving musical dirges

93. **TOM MORELLO:** Rage Against The Machine's take-no-prisoners guitarist Tom Morello earns his "star" stripes not only for his fleet-fingered fret work, but also for his outspoken polictical beliefs, which together made him a high-profile performer on the late-'90s rock circuit.

92. **LES CLAYPOOL:** Primus has gained a well-deserved reputation as one of the most quixotic and unusual bands around, thanks in no small part to the skills of bassist/vocalist Les Claypool. His funky, rocking style has helped propel these boys to the apex of rock society.

91. **BRIAN "HEAD" WELCH:** When it comes to layin' down the heavy, funk-filled rhythms that have characterized Korn's rise to the top, then guitarist Brian "Head" Welch is a man on a mission. On such Korn discs as **Life is Peachy** and **Follow The Leader**, his heavy-handed axe work has set standards against which all young guitarists are being measured.

90. JAMES "MUNKY" SHAFFER: Along with his partner in axe-crime, Head, Korn's James "Munky" Shaffer has proven that the guitar still has a significant role to play in the late '90s hard rock world. Having overcome the serious illness that threatened his life back

in 1996, Munky is now focused on taking the Kornsters to the very apex of the rock world.



89. GLENN DANZIG: With his defiant stance, muscular frame and willingness to tackle controversial song subjects, Glenn Danzig may well be every parent's worst nightmare. During his long career, this hulk-

ing vocalist has made music that's influenced everyone from Metallica to Nirvana.

88. TILL LINDEMANN: We can hear you asking whether Rammstein's quixotic vocalist Till Linemann really deserves mention in a list of Top 100 all-time stars. After all, he's only been on the international rock scene for a few years, and the guy won't even sing in English! Perhaps it is for that fact— and the success he's helped his band generate because of it—that Lindemann deserves such recognition.

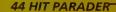


87. TOM ARAYA: Tom Araya is the voice of hell. Slayer's vocalist/bassist has emerged as one of the most hallowed figures of the death rock scene, the most visible rocker in this bizarre metal sub-cul-

ture. Off stage, however, the mild-mannered Araya is far from the devil incarnate.

86. **STEVE HARRIS:** Iron Maiden's Steve Harris is a multi-faceted star. Not only has he served as the sole survivor of Maiden's full 20 year metal run, he has also proven himself to be a master songsmith, penning many of the Maiden Metal Machine's most memorable anthems.

85. BRET MICHAELS: Bret Michaels always





had "star" written all over him. From Poison's earliest days, right up through his latest exploits on the movie screen, this queintessential

'80s star still has what it takes to get noticed in any crowd.

- 84. **SEBASTIAN BACH:** During the last stages of the "hair rock" era of the late '80s, there was no bigger star in rock than Skid: Row's Sebastian Bach. A picture-perfect cover boy, Baz also could kick some serious ass on stage. Rumor has it, he'll have a new album out any day now.
- 83. **GAVIN ROSSDALE:** Bush's charismatic leader has cut quite a swath through the rock world over the last five years— both as the frontman for one of the '90s most successful bands, and as a pin-up guy who has supposedly won the hearts of just about every woman in rock.



82. **DOUG PINNICK:** King's X' Doug Pinnick unfortunately remains one of the great "undiscovered" resources of the rock world. While his band has developed a

loyal following over the years, King's X is still a band in search of their Big Break.

- 81. **ANN WILSON:** Heart may have evolved into a middle-of-the-road hit factory in recent years, but early-on, their lead singer Ann Wilson, was one of the most dynamic female vocalists in rock history. Her efforts on such early hits as *Barracuda* and *Magic Man* stand as true rock landmarks.
- 80. **BILLY CORGAN:** Yeah, his whining vocal style may occasionally remind you of a sick cat, but there's no denying that the Smashing Pumpkins' Billy Corgan is one shrewd dude! While his band has lost some of its commercial luster over the last few years, Corgan remains a rock and roll force to be reckoned with.
- 79. **MARIA SJOHOLM:** Drain STH's beautiful vocalist Maria Sjoholm has had to continually deal with claims that "women can't play heavy metal" and "pretty girls shouldn't complete with the boys." She's had a good laugh at all of it as this Swedish ice princess is fast-becoming a pin-up queen. (Hey can you be both a princess and a queen?)



78. YNGWIE MALM-STEEN: This Swedish guitar great helped usher in the early-'80s era of the faster-than-light Guitar God. While his star has fallen in recent years due to a series of pedestrian album releases, Malmsteen's always stellar

guitar skills still shine brightly

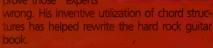
- 77.**TED NUGENT:** The "Motor City Madman" has put over 30 years into the rock and roll meatgrinder, and emerged in the late-'90s as vital and vibrant as ever! Still the fastest talking man in rock, Terrible Ted can lay down a guitar riff that can stop a charging rhino at 20 paces.
- 76. **ANTHONY KIEDIS:** To paraphrase the old joke, when you look up the word "charisma" in the dictionary, you'll find a picture of The Red Hot Chili Peppers' Anthony Kiedis. The muscular, long haired vocalist seems tailor made for superstardom in the new mellennium.



75. LITA FORD: It takes quite a woman to make it in the world of rock and roll—and Lita Ford is quite a woman! Beautiful, blonde and talented, lovely Lita cut quite a swath through the rock field in the '80s

with a series of chart-topping albums.

- 74. **DAVE WYNDORF:** Monster Magnet's charismatic leader Dave Wyndorf has been lurking on the periphery of rock starom for the last decade. But with the success of his band's most recent disc, **Powertrip**, and the sold-out status of MM's recent tour, Mr. Wyndorf's place in the hard rock hierarchy now seems assured.
- 73. **JEFF BECK:** If Jeff Beck had only been inspired to play his guitar as much as he was to play with his fleet of sports cars he may have become the biggest rock idol of all time. From his seminal days along-side Jimmy Page in the Yardbirds, through his groundbreaking solo work, this six-string master has continually proven his six-string genius.
- 72. **KIM THAYIL:** With a figure like Chris Cornell to contend with, it was hard for former. Soundgarden guitarist Kim Thayil to gain *any* attention. Yet this bearded six-string great managed to garner more than his share of acclaim due to his thunderous riffs and nimble-fingered leads.
- 71. **DIMEBAG DAR- RELL:** At a time in the early '90s when people felt that everything that could be played by rock guitarists had already been presented, Pantera's Dimebag Darrell came along to prove those "experts"



70. **SCOTT IAN:** Anthrax' driving force, Scott lan, has managed to survive and prosper for

more than 15 years in the tough world of heavy metal. While his band has been laying low in recent days, the shaven-headed guitar great remains as creative and exciting as ever.

- 69. **KLAUS MEINE:** With his trademark hat and his distinctive voice, the Scorpions' Klaus Meine ranks as one of hard rock's all-time greats. The diminutive singer has served to inspire a plethora of younger vocalists, but the master still has a few tricks up his sleeve.
- 68. GEEZER BUTLER: Despite often playing second fiddle to the likes of Tony Iommi and Ozzy Osbourne, Geezer Butler was a vital structural element of Black Sabbath. In addition to his bass beating skills, he wrote many of the band's most famous tunes.



67. RANDY RHOADS: When Ozzy Osbourne departed from Black Sabbath in 1980, he needed to find someone who could bring new life to his career. He found his man in Randy Rhoads, a razor-thin guitar prodigy who helped give shape to the guitar style of the '80s prior to his tragic death.

- 66. LAJON WITHERSPOON: People can't help but stare at Sevendust's Lajon Witherspoon as he stands on stage. Sure the fact that he's black in a decidedly white music world is part of the reason. And sure, his footlong dreads also play a part in his appeal. But it's his heart-felt, incredibly powerful voca delivery that is the real secret for his newfound success.
- 65. **DEAN DELEO:** Over the course of four superlative albums with the Stone Temple Pilots, guitarist Dean DeLeo has catapulted himself to a position of prominence in rock and roll. His lean and mean six string style has emerged as a perfect blend of simplicity and power.
- 64. KIRK HAMMETT: In a band filled with personalities, Metallica's Kirk Hammett hasn't always received the lion's share of fan attention. But anyone who has ever heard the Metallimen in concert knows exactly how integral Hammett's burning leads and sledgehammer riffs are to the band's sonic sound.
- 63. **PETER CRISS:** For his two historic stints with Kiss, Peter Criss will forever be everyone's favorite catman drummer. Whether it's when he's pounding on his giant kit, or stepping out front to warble his signature song, *Beth*, Criss remains one of the most beloved figures in hard rock history.



62. BRUCE DICKINSON: Bruce Dickinson's work on a series of Iron Maiden's mid-'80s metal classics set the standards against which.



an entire generation of European rock vocalists have subsequently been measured. Now once again back in Maiden's metal clutches after years alone, it seems that we may soon be in store for some vintage metal excitement.

61. ROGER WATERS: Long the guiding force behind Pink Floyd (maybe not a classic metal act--- but still a seminal fave), in recent years Roger Waters has largely been missing in action. But his superlative work on such discs as Dark Side Of The Moon and Animals stands as lifetime achievements.

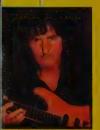


60. GLENN TIPTON: One half of Judas Priest's legendary guitar duo. Tipton's creative work on such Priest classics as Stained Class and Screaming For Vengeance inspired a generation of air-guitar masters. Along with partner K.K. Downing, Tipton helped pioneer the dual-lead quitar metal attack.

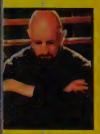


59. SAMMY HAGAR: Sammy Hagar has been struttin' and strollin', rockin' and rollin' since the late '60s, but never was his fame greater than during the decade that he served as the dynamic frontman for Van Halen. But after leaving that band in 1996, Hagar's career has seemingly gone nowhere fast.

58. ALEX VAN HALEN: How tough is it to be the brother of one of the best known musicians of his generation? That's the cross Alex Van Halen has had to bear-but he's done so nobly, creating guite a legacy all his own as the backbone of Van Halen's historic sound.



57. RITCHIE BLACKMORE: Often overshadowed by contemporaries like Jimmy Page and Eric Clapton, Deep Purple's Ritchie Blackmore certainly has his share of supporters who claim he is the best guitarist England has ever produced. A listen to any of Purple's classic albums gives much credibility to such a claim.



56. ROB HALFORD: Few rockers have had more of a lasting influence on the sound and style of heavy metal than former Judas Priest vocalist Rob Halford, From his bikes and leather image to his incredible vocal range, Halford set standards that may never again be matched by a hard rock singer.

55. RONNIE JAMES DIO: For more than 25 years, Ronnie James Dio has thrilled rockers everywhere with his powerful voice. Whether



it's been with Elf. Rainbow, Black Sabbath or on his own, this pint-sized great remains a voice for the ages.

54. MICHAEL SCHNEKER: One of the true guitar heroes

of hard rock history, Michael Schenker has rarely recieved his due credit. As a key member of both the Scorpions and UFO- as well as a successful solo performer— Schenker influenced many of the axe masters who followed in his wake.

53. ERIC CLAPTON: Before turning into a supper-club superstar with his acoustic blues tunes. Eric Clapton was the original hard rock Guitar God. His work with the seminal power trio Cream still stands as an unmatched showcase for E.C.'s incredible dexterity and style.

52. DAVID COVERDALE: A total unknown

when he was hired to be the vocalist in Deep Purple (then the most popular hard rock band on earth) way back in 1976. David Coverdale quickly emerged as a manwith unique gifts. Over the years, his work with Whitesnake kept him in the spotlight.



51. ZACK DE LA ROCHA: Rage Against The Machine's dynamic vocalist Zack de la Rocha has now established himself as one of the most potent performers of his generation. His stage gyrations perfectly reflect his band's politically-charged musical distribes.



50. K.K. DOWNING: K.K. Downing's highflying six-string excursions played an integral role in the eary-'80s success of Judas Priest, and together with Glenn Tipton he helped develop the prototype for the tan-

dem lead guitar, which would later become a hard rock staple.

49. GEOFF TATE: The owner of one of the most unique voices in rock, Queensryche's Geoff Tate has used his four octave range to catapult his unit to the top. While Queensryche's commercial light has dimmed a bit over the last few years, Tate's talent continues to impress.

48. FRED DURST: Limp Bizkit's dynamic frontman Fred Durst has emerged as hard rock's latest renaissance man. This guy is amazing! In addition to being one of the most recognized singers in the biz, he's also a recognized tattoo artist, a noted producer and the dude was just hired to run his own record label.

47: JERRY CANTRELL: Alice In Chains' driving force rarely gets the credit he deserves for being the creative power behind one of rock's most brilliant bands. Despite his group's on-going off-stage difficulties, there remains hope that at some point in time the AIC rock



machine will again crank into high gear.

46. PAUL RODGERS: To many, this former Free and current Bad Company singer still ranks as the greatest pure vocalist in rock history. Still going strong with a variety of musical projects-most notably the revitalized Bad Co.— Rodgers' vocal powers remain as vital as ever.

45. STEVE VAI: Steve Vai has established himself as one of the most creative post-Van Halen guitarists in the rock world. His fierce, diverse style and stinging, inventive lead runs stand as showcases for his six-string brilliance.



44. PHILIP ANSELMO: With his abundant tattoos, occasionally shaven head and muscular build, Pantera's Philip Anselmo is the quintessential tough guy rocker. But there's more to this Texan than image; he's got the vocal power to deliver the goods night-in and night-out.

43. FLEA: Flea is a character. In a rock world inhabited by some of the strangest people on earth, the Red Hot Chili Peppers' bass beater stands alone. His colorful attitude, however, shouldn't overshadow the incredible instrumental skills of this unique talent.

42. ACE FREHLEY: In the late '70s, there wasn't a rock and roll loving kid in America who didn't play air guitar along with the spine-tingling riffs of Kiss' Ace Frehley. The Space Ace had the style and the spirit to become a rock institution, something he's



remained through both good times and

41. VINCE NEIL: Nobody but nobody was more a symbol of the flamboyance and flash of the '80s L.A. scene than Motley Crue frontman Vince Neil. Despite the shifting tides of rock and roll tastes, this blond-haired vocalist remains among the most recognizable faces in rock

- 40. **JONATHAN DAVIS**: Korn's vocal presence has taken what some might regard as minimal talent and marginal looks and combined them into a cover-boy persona. Yup, Jonathan Davis is a modern day rock star—someone who clearly makes the most of what he's got.
- 39. **PERRY FARRELL:** From Jane's Addiction to Porno For Pyros and back again, Perry Farrel has continually kept rock and roll on the cutting edge. The creator and organizer of the Lollapalooza Festival, Farrel has proven to have business smarts to go along with his rock brilliance.
- 38. **PETER STEELE:** Type O Negative's hulking, bass-beating vocalist has emerged as one of the decade's strongest rock personalities—both literally and figuratively. With his deep growl and mysterious image, he has become heavy metal's latest Prince of Darkness, a title that this Brooklyn native finds highly amusing.



- 37. ROB ZOMBIE: With his dreadlocks, raspy voice and unique songwriting style, Rob Zombie is a quintessential star of the '90s. After leading White Zombie to the top of the rock pile, over the last two years Mr. Z has been developing his solo career—with great success.
- 36. **STONE GOSSARD:** The brains and guitar brawn behind the formation of Pearl Jam, Stone Gossard has developed into one of his generation's Guitar Gods, the guy who supplies the foundational strength for one of the '90s biggest bands. Often overshadowed by the mercurial Eddie Vedder, this guy deserves all the attention he can muster.



- 35. **TOMMY LEE:** It's a tough job for a drummer to keep up with his bandmates when it comes to fan adulation. But that was never a problem for Motley Crue's Tommy Lee, perhaps the most charismatic drummer ever to sit behind a kit. While he's now on his own, we all
- hope that one day he returns to his ordained spot with the Motley men.
- 34 **DANIEL JOHNS.** At the tender age of 17 Silverchair's Daniel Johns had already become one of the most familiar faces in the rock world. This Australin sensation was originally dismissed by some as a "Baby Cobain," but it looks like he and his band may have surprising staying power.
- 33 **DAVID LEE ROTH:** There was a moment in the early '80s when David Lee Roth was IT— the biggest rock star in the world. A



series of ill-advised moves, including leaving Van Halen for a solo career, led to the quick diminishing of Diamond Dave's star power.

- 32. **JOHN BONHAM:** Led Zeppelin's John Bonham has won universal acclaim as the greatest hard rock drummer of all time. His powerful, yet always-in-control style has influenced a generation of skin bashers, none of whom have yet to match the subtle skills of this late, great master.
- 31. ALICE COOPER: For the last 30 years Alice Cooper has stood as the epitome of American hard rock. From his earliest days as an androgynous metallic monster, to his latest more mainstream, though



no less powerful efforts, Alice has remained a true master of the hard rock form.



30. **JOE ELLIOTT:** Def Leppard's Joe Elliott evolved from a pudgy, wire haired singer in the late '70s into one of the mid-'80s major sex symbols. As the frontman for one of the most successful bands in

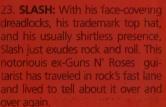
rock history, Elliott's smooth singing style and sexy stage moves have kept him on top for the last 20 years.

- 29. LAYNE STALEY: Throughout his tenure in the national spotlight, Layne Staley has mixed fame with infamy. His success has come from his emotive singing style with Alice In Chains, his failures have been brought on by his recurring problems with substance abuse.
- 28. LARS ULRICH: Lars Ulrich lives, sleeps and breaths Metallica. Since the band's formation more than two decades ago, nobody has been more obsessed with this group than it's demon drummer. Doubling as the band's loquacious mouthpiece, Ulrich has attained a degree of notoriety few drummers can match.
- 27. SCOTT WEILAND: Stone Temple

Pilot's once-andfuture vocalist, Scott Weiland (yes, STP still lives), seems to dread the thought of stardom. Yet, despite his personal problems, when the stage lights go up, the video camera goes on and the



- studio mikes are live, there are few more dynamic performers anywhere.
- 26. EDDIE VEDDER: Eddie Vedder is a mystery wrapped inside an enigma. Pearl Jam's vocalist has made a career out of being both a reclusive, angst-riddled personality, and one of the most dynamic singers the rock world has ever known. No one can doubt that Vedder pours his heart and soul into every note he sings.
- 25. **KEITH RICHARDS:** When one thinks about the quintessential rock star, the image of Keith Richards instantly springs to mind. Thin, haggard, a cigarette perpetually dangling from his mouth, the Rolling Stones guitar master is truly a living legend.
- 24. MARILYN MANSON: He's creepy, he's kooky, he's one the biggest rock and roll stars of the '90s— he's Marilyn Manson, of course! For sheer over-the-top rock eccentricty, few performers have ever flaunted their individuality with the flair and the outlandish grace of Mr. M





21. JON BON JOVI: A true product of the MTV generation, Jon Bon Jovi came to represent everything that was both good and bad in rock and roll in the mid-'80s. His good looks turned girl's heads around the world, and his radio-ready songs were the anthems of a generation. But, at the same time, he came to represent a softening of the hard rock front.



- 20. **MICK JAGGER:** Mick Jagger is the rock star even your parent know. Hell, maybe even your *grandparents* know him— and they may have even seen the Rolling Stones at some point during their 35 year reign. Still going strong, the rubber-lipped, swivel-hipped Jagger remains a true rock icon.
- 19. **BON SCOTT:** The legend of AC/DC's late, lamented vocalist grows with each passing year. Suffice it to say nobody was rowdier







both off stage and on than this tattooed, hard drinking, razor-voiced Scottsman who died from exposure in his car after a heavy night's imbibing.

18. **DAVE MUSTAINE:** Dangerous Dave Mustaine loves the spotlight. He loves being the center of attention. He loves being the man. During his time with Megadeth, Mustaine has proven himself to be one of the most dramatically appealing figures in hard rock history.



17. **NIKKI SIXX:** Nikki Sixx was— and is— the brains behind the '80s most successful hard rock attraction, Motley Crue. His clever song writing, and innate understanding of his audience allowed the dynamic Sixx to emerge as a somewhat unwitting spokesperson for his generation.

16. **TONY IOMMI:** Would there even be such a thing

as heavy metal if it weren't for the thunderous guitar power of Black Sabbath's Tony Iommi? For 25 years, Iommi has been laying down the rock solid riffs upon which the entire hard rock empire has been constructed.

15 **CHRIS CORNELL:** Former Soundgarden vocalist Chris Cornell may just be too talented, too sexy and too dynamic for his own good. He wants everyone's focus to stay squarely on the music he creates rather than on the sundry bits of fluff that so often go along with celebrityhood. Tough!



14. **TRENT REZNOR:** Few rock personalities are as mysterious and as controversial as Nine Inch Nail's main man, Trent Reznor. However, despite his notoriety, even with the success of **The Fragile**, it remains to be seen if he's on his way to becoming one of the most important figures in rock history or merely a musical footnote.



13. **ANGUS YOUNG:** Dressed in his trademark schoolboy suit, his cherry red Gibson SG strapped around his neck, 5-foot 3-inch Angus Young is every bit a star. AC/DC's legendary fret master has done more with three chords than anyone else in rock history.

12. **JOE PERRY:** What his idol, Keith Richards, is to

Mick Jagger, Joe Perry has been to bandmate Steven Tyler. Keith and Mick were the Glimmer Twins; Joe and Steven the Toxic Twins. But Perry need not take a back seat to anyone; he remains the heart and soul of Aerosmith.



11. GENE SIM-MONS: When he stands on stage with Kiss, dressed to the hilt as "the demon," Gene Simmons is the ultimate symbol of everything great about rock and roll. He remains the fire-breathing, blood spurting fantasy that every

guy wants to be and every girl just wants.



10. **AXL ROSE:** Despite being virtually absent from the rock world for the last four years, Axl Rose remains one of the most famous and controversial rockers of his generation, a walking powder keg of rock and roll dynamite that's liable to go off at any moment. Guns N' Roses' frontman has convinced millions of fans around the world that despite his many flaws, he is a walkin', talkin' rock deity.

9. **PAUL STANLEY:** Paul Stanley has remained a quintessential Rock God for the better part of 25 years. Neither time, nor increasingly spotty album sales, have done anything to tarnish the star power of Kiss' Star Child.





8. ROBERT PLANT: What would a generation of singers have done if they hadn't had Led Zeppelin's Robert Plant to emulate? His lionine tresses, his open-shirted stage stance and his banshee wails have served as the structural elements upon which the classic metallic singing style has been built.



7. **EDDIE VAN HALEN:** Perhaps only Jimi Hendrix has played a more important role in shaping the sound of rock and roll guitar playing than Eddie Van Halen. His trademark "hammer on" technique, and virtuosic skills have kept him at the very pinnacle of success for more than 20 years.



6. Jimi HENDRIX: Jimi Hendrix was the Electric God. A high steppin' jive-talkin' black dandy who also happened to be the greatest guitar player this planet his ever seen. Rock and roll had never experienced anything like him before... nor has it seen his equal since his tragic death in 1970.

5. **JIMMY PAGE:** Jimmy Page was much more than the guitarist in Led Zeppelin. He was the business-savvy mind that first understood the power of taking old blues riffs and amplifying them beyond the point of immediate recognition. He remains the true father of heavy metal.

4. JAMES HETFIELD: He may not be the greatest guitarist in the world, nor is he a legendary vocalist, but when it comes to pure stage charisma and song writing talent, Metallica's James Hetfield has got most of 'em beat. As the center of the Metallimen's musical attack, Hetfield seems to posses an innate sense for creating great rock and roll.

3. **KURT COBAIN:** Who knows how big a star Kurt Cobain could have become? In three short years he had led Nirvana to the very apex of the rock world. But the pressures of stardom proved to be too much for this Washington-state native who took his own life in 1994.



2. **STEVEN TYLER:** Aerosmith's main man has surpassed all his idols in terms of being the ultimate rock and roll star. Over the years he's proven himself to be the most dramatic and dynamic personality in the world. While it sometimes seems as if Tyler is omnipresent with his constant

appearances in magazines, on TV award shows and on MTV, there's no question that this amazing talent can handle it al

with ease

1. OZZY OSBOURNE: Ozzy Osbourne has been known by many names during his 28 years career: The Metal Madman, the Lovable Loon, Conductor of The Crazy Train. But mostly the Wizard Of Ozz has staked his reputation on being the Metal Godfather, the single most successful performer in the history of hard rock. Now back on his own after his historic stint with Black Sabbath, the Ozz promises there are still plenty of metallic thrills left for his loyal following.







veryone has their favorite hard rock CDs— the ones you play over-and-over again on your home stereo, in your walkman, in your car. Some of them may date back to the days of "classic rock" when bands like Zeppelin and Sabbath ruled the airways. Other faves may be as recent as the latest offerings from Korn or Limp Bizkit. But with Y2K now on our doorstep, it seems the perfect time to examine what the **Hit Parader** staff believes are the 100 Greatest Hard Rock/Heavy Metal CDs of All Time. Of course, any such listing is highly subjective— controlled by the musical whims and personal preferences of anyone brash enough to even consider constructing such a list. But one fact is abundantly clear, throughout its 35 year history, the

heavy metal form has produced an incredible array of exciting, memorable music. For sake of a little added drama, we've presented our Top 100 list from last to first, so don't cheat and turn to the final page right away. You'll get there sooner or later—and you might just be surprised when you do!

or later—and you might just be surprised when you do! HARD ROCK COSOFALL—TIME

100. DRAIN STH, HORROR WRESTLING

They're beautiful, they're Swedish, they're



women... and they rock! Drain STH's first album, Horror Wrestling, proved untrue the old axiom that you needed "balls" to play heavy metal. These Swedish

sweethearts proved that they not only had the cojones, they also had the talent to play some top-rate metal music.

99. RAGE AGAINST THE MACHINE, EVIL EMPIRE

It's been said that hard rock has no social consciousness, that it's merely a good-time,



feel-good music designed for instant gratification. Just don't try to tell that to rage A gainst The Machine. This fourman unit has staked their career

on seething political commentary and bold, left-wing commentary. On their sophomore effort, **Evil Empire**, they may have reached the peak of their skills.

98. CREED, MY OWN PRISON

Hailing from the same central Florida locale that had produced a flood of chart-topping '90s rock acts, with the release of their first album, Creed proved to be the best of the bunch. The emotive vocals of Scott Stapp and the group's highly insightful songs seemed to touch a raw nerve within millions of fans around the world.

97. TESLA, PSYCHOTIC SUPPER

With a tight, rhythmic sound, and a singer with a voice designed to cut through solid steel, Tesla scored their third straight platinum album with 1991's **Psychotic Supper.**On this effort, these Sacramento rockers

reaffirmed their status as a band equally at home with full-throttle rockers and acoustic ballads.



96. RAMMSTEIN, SEHNSUCHT

Has there ever been a more unlikely success story in the annals of heavy metal than the



one written by Rammstein with their album **Sehnsucht**? Sung only in the band's native German, and featuring an intoxicating array of bells and whis-

tles amid the crashing guitar opuses, the disc stands as one of the landmark hard rock releases of the late '90s.

95. WHITESNAKE, WHITESNAKE

Veteran vocalist David Coverdale (formerly

of Deep Purple) finally scored big with Whitesnake and their Zeppelininfluenced disc Whitesnake. While fans had heard all of this before, it still didn't stop the Snake from shoot-



ing straight to the top of the charts with one of the '80s most successful albums'

94. MARILYN MANSON, SMELLS LIKE CHILDREN

Certainly Marilyn Manson's creepy/crawly brand of heavy metal isn't for everyone nor is his nightmarish appearance or his hellish lyrical stance. But with the release of **Smells Like Children**, and that disc's corresponding acceptance by MTV, Manson emerged as the first true Rock God of the '90s.

93. SILVERCHAIR, FROGSTOMP

When Silverchair released **Frogstomp** in 1995, the band's members were all of 15 years old! But that didn't stop this Australian trio from emerging as one of the most potent forces in the hard rock world— a band whose debut disc proceded to sell an extraordinary three million

ceeded to sell an extraordinary three million copies with its "Nirvana-in-pajamas" sound.

92. TYPE O NEGATIVE, OCTOBER RUST

These Brooklyn, New York, metal merchants presented one of the most thoroughly dramatic albums of 1996 with their ambitious October Rust. Filled with images of pagan rituals, kinky sex and heroic battle, Type O's Beatles-cum-Sabbath sound stirred the souls of all who heard it.

91. UFO, LIGHTS OUT

Rallying around the brilliant, trend-setting guitar histrionics of Michael Schenker, UFO was one of the key British hard rock bands of the mid-'70s. Their breakthrough disc was **Lights Out**, and it remains a classic that deserves a place in any comprehensive hard rock collection.

90. KING'S X, GRETCHEN GOES TO NEBRASKA

No matter what they do, King's X can't

album... it gets ignored by the masses Write a great song... nobody seems to care. All the ingredients for superstardom are present on the band's Gretchen Goes To



Nebraska— but too few people even know the album exists.

89. GRAND FUNK, WE'RE AN AMERICAN BAND

The original metal "top 40" band, on their biggest album, We're An American Band,

'70s hard rock stalwarts Grand Funk tempered some of their metallic fire with a While they haven't gotten the respect they deserve over the years, Grand Funk remain a true American rock and roll original.

88. MARILYN MANSON,

ANTICHRIST SUPERSTAR
Heavy metal's latest Poster Boy For Bad Taste proudly follows in the lineal descendency of Alice Cooper and Kiss by producing "shock rock" for the masses with **Antichrist** Superstar. Of course the likes of Cooper, or

87. BLUE CHEER, VINCEBUS ERUPTUM

Tabbed by some super-cool dudes as "the original Metallica," Blue Cheer was one of the seminal late-'60s hard rock bands. On their classic Vincebus Eruptum, they hit a responsive nerve both with their spacey, feedback-filled, heavy sound and their wall-shaking cover of *Summertime Blues*.

86. QUEENSRYCHE, EMPIRE

A Queensryche album was always more than a musical creation— it was an experience. With Empire these veteran Seattle

85. WHITE ZOMBIE, LA SEXORCISTO, DEVIL MUSIC VOL. 1

Hard, heavy and unrelenting, it was long believed that White Zombie was just too weird to ever make it big. But with the help of MTV's Beavis & Butt-head, their major label debut, **La Sexorcisto**, finally broke on the charts for over a year.

84. THIN LIZZY, JAILBREAK

While the tune The Boys Are Back In Town has now become overly familiar to everyone ads, the rest of Thin Lizzy's classic album Jail**break** is just as good. The soulful, sinewy vocals of Lizzy main man Phil Lynott remain

83. LITA FORD, LITA

Lovely Lita Ford had knocked around the rock world for nearly 15



years before her late-'80s album Lita finally launched her into the big time. Feaballed with Ozzy Osbourne,

82. MONSTER MAGNET, POWERTRIP



enough panache to separate it from the **Powertrip** Monster Magnet hit a "monster" home run. From the roaring

power of Crop Circle to the riveting energy of Space Lord, this one helped solidify Dave

81. DIO, THE LAST IN LINE

Possessing one of the most powerful voices in the metal domain, Ronnie James Dio for ing memorable stints with both Rainbow and Black Sabbath). On his incredibly heavy, often compelling "solo" album The Last In Line, he discovered that forum.

80. POISON, LOOK WHAT THE CAT DRAGGED IN They may now be looked at as some bizarre

remnant of a bygone era, but the fact one of the



and most important—bands on Earth. Their debut disc, Look What The Cat Dragged In, ramains a classic of pop/metal mayhem.

79. BUCKCHERRY, BUCKCHERRY

From the moment their debut single, Lit Up, hit the radio airwaves in mid-'99, the music



to serve as a clarion call to a new generathese So Cal rockers seemed to be like a

breath of fresh air to millions of rock starved

78. TOOL, UNDERTOW

Dark, brooding, mysterious— all ways to describe the netherworldly sound of Tool.

Undertow, all to make these



one of 1994's breakthrough success stories.

77. FREE, FIRE AND WATER

There were two British bands that helped bring blues/rock to the foreground in the late

'60s. One was Led Zeppelin...the other was Free. Many rock experts think Free was the better band, a fact that's hard to argue with after hearing the emotive brilliance exhibited on such Fire And Water tracks as the classic

76. ACCEPT, BALLS TO THE WALL

Accept was the unquestioned kings of '80s Teutonic Power Rock (wow, what a distinction!), and on their historic (at least in Teutonic Power Rock circles) disc Balls To The Wall these hard-driving German metalheads walked the fine line between raw, unrelenting energy and surprising commercial appeal.

75. SAXON, WHEELS OF STEEL

Saxon ranks as the best of the forgotten bands from the early-'80s British rock boom. While the likes of Def Leppard and Iron Maiden soared, Saxon battled for their very survival. But no matter how hard their struggle, they managed to produce at least one classic disc.in Wheels Of Steel—one of the best riff rock albums ever recorded.

74. QUEEN, QUEEN

Long before Bohemian Rhapsody turned them into household names, Queen was a noble hard rock band drawing upon the pioneering spirit of Led Zeppelin for inspiration on their debut disc. The intricate guitar work of Brian May and the roaring vocals of the late Freddie Mercury helped make this Queen's heaviest album ever.

73. MOUNTAIN, MOUNTAIN

Mountain was supposedly America's answer to Cream in the late '60s. A power trio built around mountainous guitarist Leslie West, on their debut album— which featured the classic rocker Mississippi Queen-Mountain proved that American hard rock was alive and well.

72. RATT, RATT

Emerging in the wake of Motley Crue's historic success, Ratt helped cement the growing reputation of the then-burgeoning L.A. metal scene. While they've become the subject of derision over the years, their debut album, featuring the single Round And Round is a "must have" for any rock historian.

71. LIMP BIZKIT, SIGNIFICANT OTHER

The ability to blend the powerful rhythms of

metal with the funky rock and no band proved more capable of mixing these two seemingly divergent elements than Limp



Bizkit. On their second platinum disc, **Significant Other**, Fred Durst and his boys kept the fans hip-hoppin' and head-knockin'.

70 ALICE COOPER. LOVE IT TO DEATH



Grotesque, bizarre, disgusting- all ways that Alice Cooper's Love It To Death was described when it was released over 20 years ago. (Kind'a reminds you of Marilyn Manson, doesn't it?) Actually, the disc is sheer brilliance from first note to last—a veritable blueprint for a classic hard

69. QUIET RIOT, METAL HEALTH

Yeah, they may have been a one-trick-pony,



their cover of Slade's Cum On Feel The Noize. But the impact of Quiet Riot's Metal. Health should not be

album that almost single-handedly opened he doors for the metal revolution of the

68. DOKKEN, TOOTH & NAIL



Smooth-as-silk vocals, instantly memorable Tooth & Nail. While the

hould not be quickly forgotten.

67 MONTROSE, MONTROSE

If one album can be pointed to as the "clas-70s. Montrose may well be it. Serving as an early showcase for former Van Halen front

66. PANTERA, **VULGAR DISPLAY OF POWER**

These "cowboys from hell" helped put the Lone Star State of Texas on the rock and roll

65. STONE TEMPLE PILOTS, PURPLE

Second albums are often a curse for rock and roll bands. The strides



Pilot's Purple an album

64. SCORPIONS, BLACKOUT

With their dual guitars laying down a blistering barrage of metal thunder, counterbalanced by their ability to dramatically shift gears to "ballad" mode, the Scorpions have long been one of rock's most diverse bands. Rarely have their multi-dimensional talents disc. Blackout.

63. MEGADETH, KILLING IS MY BUSINESS ... AND BUSINESS IS GOOD

For years Megadeth's main man, Dave Mus-



taine, lived release of

Killing Is My Business... Mustaine forever proved that he was his own man- a guy capable of creating some of the most memo-

62. ROB ZOMBIE, HELLBILLY DELUXE

Upon announcing that his former band, White Zombie, had broken asunder, many openly speculated about the success of that band's leader, Rob Zombie. Well, with the release of his first solo outing, Hellbilly Deluxe, he not only managed to silence his detractors, but also prove himself to be

61. RED HOT CHILI PEPPERS, BLOOD, SEX, MAGIK

Eclectic, eccentric and electric— all ways to describe the musical approach used by The Red Hot Chili Peppers on Blood, Sex, Magik. Here is a supreme example of a band playing by their own rules, and succeeding!

60. NINE INCH NAILS. THE DOWNWARD SPIRAL

band's now-classic album, The Downward Spiral, he accomplished just that—and

59. CREAM, DISRAELI GEARS

60s masterwork, Disraeli Gears.

58. IRON MAIDEN, NUMBER OF THE BEAST

near the top. On Number Of The Beast, Bruce Dickinson and the boys put the pedal note to last, in the process creating a disc

57. BON JOVI. NEW JERSEY

They looked great... and they sounded even

better. On New Jersev Bon Jovi perfected the pop/metal style they had discovered on Slippery. When Wet, and the droves. Over 12 million fans around the world bought NJ, making these Jersey bands of all time.



56. CORROSION OF CONFORMITY, **DELIVERANCE**

As rugged as sand paper and as powerful as a locomotive, Corrosion Of Conformity roar through their classic 1994 disc **Deliverance** with a full-throttle intensity that borders on the insane. Pepper Keenan and his boys scored a surprise hit with this disc thanks to the radio play enjoyed by

55. BUSH, RAZORBLADE SUITCASE

been nothing more than on-hit-wonders when their debut disc, Sixteen Stone, sailed to the top of the charts in 1995. But when the band returned to the top in 1997 with Razorblade Suitcase, those detractors quickly shut their mouths. These English hard rock masters have now proven to be one of

54. DEEP PURPLE, IN ROCK

Deep Purple started out life as a band with

recording In Rock in 1971, they had solidi-



53. SEPULTURA, **BENEATH THE REMAINS**

time they had recorded Beneath The Remains, however, they had found their own voice— and what a mind-bendingly powerful voice it was.



52. ALICE IN CHAINS, FACELIFT

Few bands made a more memorable first impact on the rock world than Alice In Chains Emerging with

Facelift at the height of the "Seattle Scene's" media-created power, Layne Staley, Jerry Cantrell and the boys created a dark, almost sinister musical personality that found a receptive niche in the hearts of millions.

51. RUSH, 2112

Choosing one Rush album over another is



a near-impossible task. This Canadian power trio has made a 30-year career out of producing superlative discs. But for one reason or another, their ground-breaking, over-ambitious concept album, 2112, remains a critical and fan favorite.

50. METALLICA, LOAD

Metallica knew that no matter what kind of music they released on their 1996 disc Load they were going to be the center of controversy. Some felt it was "too commercial"— others felt it was "too alternative." The fact, however, is that it is another classic Metallidisc.

49. ANTHRAX, STATE OF EUPHORIA

The masters of mosh, Anthrax, scored



big with their platinum coated smash, **State Of Euphoria**. Featuring the crowd favorite, *Antisocial*, the discoptured all the

pulsating energy that has made these New York-based rockers famous around the world.

48. SOUNDGARDEN, BADMOTORFINGER

Dripping with power, passion and precision, the music of Soundgarden burst fully onto the national scene with the chart-topping success of their 1992 release.



torfinger.
Chris Cornell's gut wrenching vocals, and the band's "heavy alternative" style garnered acclaim from both fans and media.

Badmo-

47. MOTORHEAD, ACE OF SPADES

is there anything in the world quite like the

voice is Motorh e a d 's Lemmy? Cross sandpaper with a buzzsaw and you get an idea of the raw power of his pipes.



Never were his unique vocal talents on better display than on **Ace Of Spades**, one of the most influential metal albums in history.

46. **MEGADETH, COUNTDOWN TO EXTINCTION**

With the eyes of the metal world upon him



in 1992, Dave Mustaine knew he would have to come up with a very special album. That's just what he did with Countdown To Extinction, the disc that cemented the Megamen's posi-

tion at the apex of the rock world.

45. SEVENDUST, SEVENDUST

Little was expected from this multi-racial, multi-talented band from Georgia before their self-titled debut disc was released in 1997. But two hit singles, two sold-out tours and one gold record later, **Sevendust** enjoys the distinction of being one of the key albums in heavy metal's late-century revival.

44. JIMI HENDRIX, ARE YOU EXPERIENCED

Are You Experienced first introduced the brilliant guitar work of Jimi Hendrix to the music masses in 1967. 30 years later the disc remains one of the quintessential rock albums of all time. From *Purple Haze* to *Foxy Lady*, every cut is eternally "essential."

43. VAN HALEN, *OU812*

While much of Van Halen's post-Roth work has been derided by the group's "true" fans for supposedly being "soft" and "too commercial," no one with ears can deny that their opus **OU812** ranks among the band's best efforts. With Sammy Hagar in fine voice, and Eddie Van Halen wailing away, this is unquestionably a classic VH effort.

42. PANTERA, FAR BEYOND DRIVEN

Exhibiting both the power and subtlety of a charging rhino, Pantera's work on Far Beyond Driven carried them to the realm of



being considered among hard rock's greatest bands. This Texas tornado filled every track with an unbounded energy that roared loud and proud.

41. THE CULT, ELECTRIC

Utilizing three-chord riffs with more skill than any band this side of AC/DC, on their chart-topping album **Electric** the Cult established themselves as international superstars. Vocalist Ian Astbury's frenzied style perfectly reflected a high-energy sound that quickly emerged as the Cult's trademark.

40. AEROSMITH, PUMP

After more than 20 years in the rock wars, Aerosmith proved they still had what it took on **Pump**, a disc that produced no less than four hit songs and videos. Steven Tyler's bunch showed a younger generation of bands exactly what great rock and roll was all about.

39. PEARL JAM, VS.

Angry, dissonant and angst-riddled, the music of Pearl Jam has come to represent the sound of Generation X. With their 1993 release, **Vs.**, these Seattle music masters produced an album that expanded upon the artistic foundations provided by their historic debut.

38. QUEENSRYCHE, OPERATION: MINDCRIME

Concept albums have never faired particu-

larly well in hard rock circles. They've usually emerged as overblown, undernourished weaklings. Such was certainly not the case with Operation:mindcrime, one of the strongest "concept"



discs ever recorded— it holds up musically from beginning to end, though the story does get a bit muddled.

37. SLAYER, HELL AWAITS

Few bands have ever been able to match

the sheer sonic overkill of Slayer. Not geared for the faintof-heart or the lightof-song, on their magnum opus, Hell Awaits, these L.A. headbangers presented a heavy metal



sound played with a hell-bent intensity.

36. **TED NUGENT, CAT SCRATCH FEVER**

Featuring the classic rocker of the same name, **Cat Scratch Fever** remains the most successful album of Nugent's long career. All the elements of a great hard rock album are here—though all the Nuge's guitar riffs do begin to sound alike after a while.

35. DEF LEPPARD, HYSTERIA

How do you follow up an album like **Pyromania** that sold over 15 million copies around the world? Well, if you're Def Leppard you produce **Hysteria**— a disc that proved to be just as successful and just as

34. JUDAS PRIEST, BRITISH STEEL

In the wake of the initial success of bands like Led Zeppelin and Black Sabbath, by the mid-'70s heavy metal needed a new face and a new direction—both came with Judas Priest and their landmark release, **British** Steel. This was metal honed to a cutting sharpness, a sound ready to rock the world.

33. KISS, LOVE GUN

Kiss, at the height of their Costumed Crusader period, was unquestionably the most popular band on earth. They had TV specials. comic books— and an incredible album in Love Gun, one of the most successful discs

32. OZZY OSBOURNE, NO MORE TEARS



At a time when some music fans were beginning to question Ozzy Osbourne's continued viability, the Metal Madman albums to date. Featuring the hit Mama, I'm Coming Home, along with some great rockers, No More Tears is far from the Oz' last gasp.

31. AC/DC. HIGHWAY TO HELL

AC/DC seemed like they were on the precipice of superstardom when they released the rock 'em sock 'em masterpiece Highway To Hell. Little did they know that only a few months later, their lead singer,

30. METALLICA, KILL 'EM ALL

When Metallica's Kill 'Em All was released in the early '80s, these Bay Area Bashers were nothing more than a mildly successful indie power rock unit. Who would have guessed that this amazing disc would help

29. KORN, FOLLOW THE LEADER

the arrival of Follow The Leader in mid-



1999, Korn emerged as true superstars on the hard rock scene. Among the most adventurous and clever bands of their era, it now seems almost certain that the Kornsters will leave a lasting mark on the rock world.

28. STONE TEMPLE PILOTS, CORE

With the release of Core in 1992, the Stone Temple Pilots rocketed to the top thanks to such tracks as Sex Type Thing and Plush. This California-based quartet showed an amazing degree of musical dexterity and the desire to take as many musical chances as possible— characteristics that quickly endeared them to

27. GUNS N' ROSES. **USE YOUR ILLUSION I & II**

With two discs encompassing nearly three Hey there was even a nasty shot directed at Hit Parader included in Axl Rose's snarling tune Get In The Ring!

26. AEROSMITH, PERMANENT VACATION

After 20 years in the rock meat grinder,



s o m e if Aeros mith cut the mustard. With Permanent

Vacation they deftly proved they were still the preeminent American hard rock band in the land. With *Dude Look Like A Lady* becoming a smash hit, the disc proceeded

25. PEARL JAM, TEN

It is indeed rare when a band emerges in 1991 with their landmark disc Ten. Feait was-- and is--an album designed to stand the test of time.

24. IRON MAIDEN, POWERSLAVE

their ability to mix accessible, yet heavy, but to use than on **Powerslave**, where the

23. BON JOVI, SLIPPERY WHEN WET

If there is one album that captured the style and spirit of mid-'80s "hair power" hard rock, **Slippery When Wet** is it. From first track to last, this is a great album filled with instantly memorable songs played with pride and passion and surpris-

22. BLACK SABBATH. MASTER OF REALITY

When Black Sabbath played a riff, it was the

they released Master Of Reality in shook the planet. Even 25 years later,



it remains a true classic of the metal realm, one of the heaviest—though eminently listenable—albums ever made.

21. DEF LEPPARD, PYROMANIA

20 million copies of Pyromania have been

sold around the one of the most successful albums of all time. But that's only part of the story. It's been so successful for a good reason— each



20. KORN, KORN

Hard, funky and in-your-face, Korn's bold

and funk elements one of the most suctant bands of the late '90s. This quin-California, was



ble self-titled debut effort, a disc that forever

19. ALICE IN CHAINS, DIRT

Of all the Seattle grunge bands in the earlytude. Their work on Dirt stands as a fitting

8. METALLICA, MASTER OF PUPPETS

What does a band need to do to become the Biggest Of The Big? Record an album like Master Of Puppets, that's what. For Metal-

17. LED ZEPPELIN, II

Whole Lotta Love should rate high on any "all time" album list—and if it wasn't



may have ranked even higher. Led Zeppelin II may very well be the quintessential hard rock album.

16. KISS, DESTROYER

Ask any rock musician worth his weight in



guitar picks, and odds are that he owns— or at least owned— a wellworn copy of **Destroyer**. This release helped shape the look, sound and style of the rock empire as few other albums have ever done.

15. DEEP PURPLE, MACHINE HEAD

Until Deep Purple came along, heavy metal was viewed as the bane of Top 40 radio. But with one stroke of Ritchie Blackmore's magical guitar, out popped *Smoke On The Water*, the tune that introduced hard rock to a generation of radio listeners and made **Machine Head** one of the most successful albums of 1973.

14. SOUNDGARDEN, SUPERUNKNOWN

Prior to their untimely demise in 1997, Soundgarden made a career out of pushing the rock form to new creative heights, and on their magnum opus, **Superunknown**, they opened doors to entirely new musical frontiers. Chris Cornell's incredible voice continually cut through the group's intense instrumental barrage like the proverbial hotknife-through-butter.

13. JUDAS PRIEST, SCREAMING FOR VENGEANCE

The Priest Beast was at the very peak of their talents when they unleashed **Screaming For Vengeance** on the metal masses. Blending just enough commercial appeal with their unmatched double-guitar aggression, these legendary British bashers produced an album for the ages.

12. LED ZEPPELIN, LED ZEPPELIN

Believe it or not, when **Led Zeppelin** was first released in 1968 critics *hated* it believing it was little more than warmed over, overamplified blues. What they failed to realize was that Jimmy Page, Robert Plant and the boys had created an entirely new form— a thing called heavy metal.

11. MOTLEY CRUE, TOO FAST TO FOR LOVE

Motley Crue hit the rock world like a breath of fresh air in 1982 with an image and attitude that gave the music world a much-



needed kick in the ass. On their major label debut, Too Fast For Love, the boys mixed punk aggression with metal licks to emerge with a

unique—and very successful—hybrid.

10. VAN HALEN, VAN HALEN

As soon as the world caught wind of Eddie Van Halen's historic guitar work on *Eruption*, they knew rock music would never be the same. This is the album that brought American hard rock into the modern age, and nearly 20 years after its release it still sounds as vibrant as ever.

9. OZZY OSBOURNE, BLIZZARD OF OZZ

When Ozzy left Black Sabbath in 1979 most rock pundits figured he was destined for a life of obscurity— if not a stint in some insane asylum. What a surprise then, when he reemerged with a band and an album, **Blizzard Of Ozz** (featuring the stellar guitar work of the late Randy Rhoads), that took him to the very apex of metal mayhem... and metal success.

8. NIRVANA, NEVERMIND

Quite simply, Nevermind is the sound of



America's teen masses in the '90s emitting their battle cry through the tortured soul of Kurt Cobain. Nirvana's late, lamented leader utilized his sardonic wit,

insightful lyrics and powerful sound to put a generation's angst to music

7. AEROSMITH, ROCKS

Aerosmith grew up absorbing the classic rock styles of everyone from the Yardbirds to the Stones. They showcased those roots— filtered with their own unique musical twists and turns— on their fourth album, **Rocks**, which still stands as one of the group's ultimate efforts.

6. BLACK SABBATH, PARANOID

In spirit, Black Sabbath was, is and will always be the ultimate metal band, and nowhere was that spirit more evident than on **Paranoid**, the near-perfect melding of brain-warping riffs and mind-melting vocals. Put this on loud and watch your pet hamster die.

5. AC/DC, BACK IN BLACK

Following the death of vocalist Bon Scott,

many wondered if AC/DC would—carry on. That question was loudly answered with Back in Black, a disc that both paid homage



to Scott and celebrated the power of rock and roll. It still ranks as one of the biggest selling hard rock albums of all time.

4. KISS, ALIVE

In the late '70s, "live" albums were all the rage. But nobody utilized the form with more skill than those four Costumed Crusaders better known as Kiss. On **Alive** they gave



fans everywhere a taste of the metal musical magic that lay at the heart of their then-stillburgeoning appeal.

3. METALLICA, METALLICA

From the moment *Enter Sandman* kicks into high gear, there's little doubt that this is an *incredible* album. And it never stops...*Sad But*



True, Wherever I May Roam, Nothing Else Matters... what more could any true-blue rock and roll fan want? While some long-time Metallifans derided the band for going "too commercial" in many ways, this disc remains the foundation of the Metallica legacy. The simple fact is that if you don't love this album, you don't love heavy metal!

2. LED ZEPPELIN, IV

Few bands in rock history have been able to mix a touch of mysticism within the realm of their heavy attack. Led Zeppelin did it with

ease. On their legendary fourth disc (the one with the Celtic runes on the cover), they created a dizzying array of great moments, including that song for the ages, Stairway To Heaven. The magical



blend of acoustic tenderness and metallic fury that characterized Zep at their best has withstood the test of time, cementing this bandand this album—as the best of all-time.

1. GUNS N' ROSES, APPETITE FOR DESTRUCTION

Loud, fast and furious, like a rabid pit bull,

Guns N' Roses snarled their way onto the rock scene with Appetite For Destruction, one of the most engrossing debut albums of all time. From Welcome To The Jungle to Sweet Child O' Mine this is an essential "must have" for any collection. While the often surly, unpredictable personality of vocalist Axl Rose occasionally



cast a distasteful pallor on some of G N' R's rock and roll legacy, with the passing of more than a decade since this disc first appeared, its lasting brilliance can now be fully appreciated.

t some indeterminate moment in rock history Metallica was transformed from being merely an important, successful band into the Patron Saints of the entire American heavy metal movement. Maybe it happened when their legendary Metallica disc sold more than 10 million copies. Maybe it happened when they played their first sold-out arena tour. Maybe it happened the first time MTV played one of their videos. Whenever that momentous moment may have occurred, James Hetfield, Lars Ulrich, Jason Newsted and Kirk Hammett have certainly never looked back. Despite the passing of time (and a rather radical change in their appearance... if not in their musical approach) Metallica still remains among the most influential, inspiring and overwhelming American heavy metal bands of all-time.

As hard as it may now be to believe, success did not come quickly— or easily— for the members of Metallica. Many a die-hard

the charts upon their release, and tickets for the band's seemingly never-ending world tours remain among the hottest properties of any concert season.

"I can't say that we sit around asking ourselves how we got here," Ulrich said. "That would be kind of goofy. But I've got to admit that there have been times when I've been off by myself that I've kind of thought about how much we've accomplished, and it's kind of cool. I think part of the satisfaction I get is knowing how far we had to come. Nobody gave us much of a chance, and we never set out with the intention of selling millions of records. But we've done it, and that's all that matters."

Done it, indeed! But perhaps even more impressive than their multi-platinum sales totals and their record-shattering concert revenues has been the lasting impact that Metallica has had in shaping the structural foundations of the rock form. Do you think

unit, a group that for so long steadfastly refused to make videos for MTV or even one of the principle cornerstones of both the vid network and rock radio. The band's ability to weave fascinating story lines into their roles within the clips themselves) helped usher in a new era of production values for the vid biz. And can anyone slip on their favorite FM being assaulted head-on by a classic Metallitune? Undoubtedly Metallica's influrock underbelly. But despite all of their previous accomplishments, and their unquestioned position in the Rock And Roll Hall Of Fame due to the success of albums such as ...And Justice For All, Master Of Puppets and Metallica, there are still those who

"We try not to think about our legacy— all we think about is the music we're gonna play tomorrow."



fan can recall venturing into small clubs fol lowing the release of such early albums as Kill 'Em All to see the Metallimen seek and destroy on stage in front of perhaps 300 rabid followers. For more than three years Metallica struggled to gain a solid foothold in the rock world. They faced an uphill battle against not only the "mousse abuse" bands that dominated the early '80s, but also against unresponsive forces at radio and MTV. unprepared workers at record labels and unknowing members of the media. At times it seemed as if Metallica would forever exist on the rock and roll periphery, a powerful, multi-faceted metal machine that just didn't want to play by the rules needed to attain mass commercial acceptance.

But then, it happened. Seemingly against all odds Metallica began to break through the restrictive binds of controlled playlists and compu-track sales reports to emerge as the most influential, important and successful hard rock band of their generation. How did it happen? Why did it happen? It's a question that still intrigues drummer Ulrich, guitarist/vocalist Hetfield, bassist Newsted and guitarist Hammett. Now two decades (and 50 million albums) after quietly emerging on the rock scene as an unknown act on a small indie label, Metallica finds itself as the unquestioned kings of the metal mountain. What further proof is needed than the fact that their latest albums, Load and Reload, both debuted at the Number One position in

that the late '90s generation of metal "revivalists" could have evolved if precedent-breaking bands like Metallica hadn't first come along to prove that a group needn't conform to convention in order to succeed? It seems safe to say that without Metallica's guiding influence the rock world would be a very different place today. Clearly, here's a band that's always done things their way—dressing in black T-shirts and jeans and frequently playing six or seven minute album opuses— a group that's always loudly and proudly let the consequences be damned.

"If we ever set out to become rich and famous, I don't think we would have done it the way we did," Ulrich said. "But sometimes it seems that we've become successful exactly because of the way we did it. The fans could sense that we weren't following any sort of trend of trying to fit in. We've always kind of been the lone wolves of hard rock—we've been off to ourselves when everyone else was dressing up and playing Rock Star. That really never had any interest for us. We didn't want to drive fast cars and have pretty girls chasing us in our videos. Hell, for a long time we didn't even want to make videos."

How ironic that this San Francisco-based

BY DON MICHAELS

of the group's latest efforts to see the inherent foolishness of such a notion. Seemingly no matter what musical trends my temporarily tickle the palates of the ever-fickle rock populace, Metallica has entered that rarified stratosphere reserved for only the greatest of bands— a place where they remain unscathed by the slings and arrows of cultural aberrations. They are Metallica... and Metallica rules!

"Metallica definitely had its influences—the bands we salute in the various Garage albums" Ulrich said. "But we've always worked hard to develop our own style and own sound. We kind of live in a musical world of our own, at least when it comes to making our albums. We all love all kinds of music, and we probably listen to as much rock and roll as anyone. But that doesn't mean we have to mimic what's currently popular. That's not our style. We just do what makes us happy, and then hope that it makes the fans happy as well. One of the things we've learned over the years is that we've got pretty good sense of what works and what doesn't work for Metallica."







BY PETER STERLING

ust saying the name "Guns N' Roses" to a generation of fans is enough to set off a widely varying range of emotions. To some, these quintessential L.A. wildmen were the ultimate Hollywood vampires, a band that lived by night, and broke every rule in the books in the process. To others, they'll forever remain the greatest band ever produced by the notorious West Coast Metal Explosion of the '80s. Either way, few bands can match the legacy created by Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler during their heyday.

The fact of the matter is that Guns N' Roses was never particularly comfortable with the notion of merely existing on the rock and roll scene. It was their intent to hit gets of conservative action groups out to eradicate the "evils" of heavy metal from American society. Oh, but if those women's was only the tip of the debauchery iceberg for these guys, they may have given up their battle right then and chosen a far safer life in a monastery. While the band did finally perched atop a skull— and those skulls were

Within six months of Appetite's release (after a surprisingly slow sales start) Guns N' Roses was poised on the brink of becoming debut single, Welcome To The Jungle, had become an international anthem of teen rebellion, and the band's live shows were being hailed far and wide for both their energy and their high degree of musical proficiency. The guitar rags had started touting Slash as one of the most inventive new players to come on the scene in years, and the fanzines were giving Axl the cover-boy treatpositive reviews, all it seemed that anyone

but the press made up other stuff. The funny part was that the 'outrageous' stories time for ourselves, though maybe it did get out-of-hand occasionally."

The stories concerning Guns N' Roses quickly became the stuff of legend; the tales supposedly used on a number of girlfriends prior to his brief and ill-fated marriage), of Adler being so strung out on heroin that he could hardly perform at many of the band's

STRUCTION INCORPORA the music world like a

run-away freight train, an uncontrollable force ready, willing and

everything— and everyone— unlucky enough to be standing in their path of destruction. For these guys rock and roll wasn't a musical form as much as it was a lifestyle, a statement of purpose consisting equally of all-night parties, bloody street brawls and an endless stream of wine, women and song. At a time when the rock universe was growing almost jaded with the wild-man, party-hearty rockers who seemed to comprise the entirety of the Los Angeles music orb. Guns N' Roses proved that those other guys had only been pretenders, that they were the only true contenders for the title of hard rock's most dangerous band.

"It was never an act, we are what we e," Slash explained. "We were just a bunch of guys who were used to living on the streets, getting by on our wits. We brought all of that with us when we started to make it. We were a product of our society. Some of the other bands around at the moment had started to look and act a certain way because they thought it was their hated us-basically because they knew we were real."

From the moment their debut album, Appetite For Destruction, was released upon a somewhat unwitting public, G N' R in controversy. With the disc's original cover sporting a cartoonish scene depicting a woman apparently being beaten and raped, the band instantly found themselves the tar-

Axl in action: A riddle Slash: Much heralded for wrapped inside an enigma. his six string brilliance.



shows, of Stradlin growing so sick and tired of the circus that was G N' R that he threatened to quit on a daily basis for over three months before finally handing in his walking papers. But through it all, the band's popularity continued to grow. Songs like Mr. Brownstone and Paradise City detailed their wild lifestyle while soaring to the top of the charts. By the time it was through, Appetite For Destruction had sold over ten million copies, making it one of the most successful debut efforts in rock history.

Of course, following up such a massive success is never easy, and the Top Gunners labored over their next effort, the two-disc set, **Use Your Illusion**, for the better part of two years. Once again the album was controversial from the moment of it's release; not for it's cover art this time, rather for the fact that the band chose to sell each of the two disc's separately— doubling their sales potential in the process. While the group insisted that they made the move "for the good of their fans," cries of "rip off" could be heard far-and-wide.

"We figured that instead of putting out a double album, where the price would be really high, we'd just put out the two discs separately, so that the price of each would be more reasonable," Slash stated. "I didn't really hear that many people complain. That way they could buy one disc at a time and save their money for the other. I think it

"This band represented the attitude, the sound and the style of the '80s better than anyone."

worked out well."

The long, often rambling **Illusion** set proved to be a massive success, but failed to convince cynics that the band's best days weren't already behind them. The always tempestuous Rose had already fired Adler, while Stradlin—one of the band's stabilizing forces—had quit, and rumors persisted that Rose and Slash weren't getting along. While the group's next tour proved to be the year's most lucrative road package, massive cracks in the G N' R rock machine could be seen, and for many watching the band on stage became akin to viewing an auto race—they were just waiting for the big crash to happen. Well, instead of going out with a massive bang, throughout the '90s it seemed as if these one-time Top Gunners had disappeared from the scene with little more than a whimper. The always delicate Slash/Axl relationship finally came completely asunder in 1997, leaving many of the band's supporters to wonder if this one-time hit-making machine could ever get themselves back on track. By the late '90s, even the ever-reliable Duff has turned his back on the band, and it seemed that the notorious Axl would

have to forge on with none of his former compatriots in tow.

Despite all the rumors of band breakups—as well as stories of supposedly impending Axl-controlled new albums— interest in Guns N' Roses has remained amazingly high. While none of the band's original members (except for the ever-present Mr. Rose) is still involved with the band, it appears that as we approach the Millennium, Guns N' Roses— or what's left of them— are finally back on track. It now seems virtually certain that at some point in Y2K a new collection of G N' R tracks will be unleashed upon us. The major question, of course, is whether anyone will still care about this music with the same degree of passion that characterized the band's historic '80s stand. But that should never detract from the fact that Axl Rose, perhaps the ultimate rock and roll rebel, has managed to survive and prosper against all who predicted his demise. He's lived the lifestyle he chose— and he lived to tell about it. Perhaps that more than anything else will serve as the ultimate epitaph of the band forever known as Guns N' Roses.

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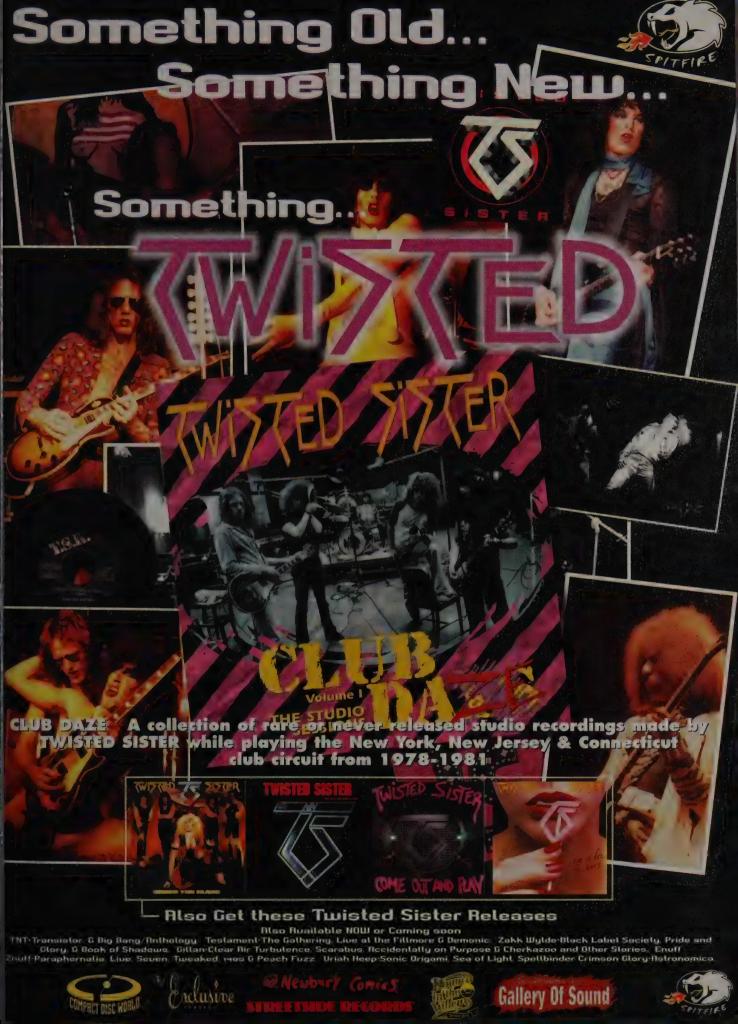






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hen Nirvana's first major label album, **Nevermind**, was unleashed upon an unsuspecting world in 1991, few could have gauged the degree of societal, cultural and musical impact it would have upon the American rock and roll landscape. At that time, the last vestiges of the '80s hair-metal movement were still holding court, with bands like Posion, Warrant and Motley Crue still believing the world was theirs for the picking. Within months, the face of the contemporary music scene was to be forever changed by the ground-breaking efforts brought

forth by vocalist/guitarist Kurt Cobain, drummer Dave Grohl and bassist Krist Novoselic.

"I remember walking into my record label one day after our third album came out," recalls Warrant's vocalist Jani Lane. "We had two consec-

utive platinum albums, so we were feeling pretty good about ourselves. But as soon as I walked in I heard Nirvana's *Smells Like Teen Spirit* on the radio, and I noticed that where our poster used to be, there was now one of Alice In Chains. I knew that things had changed overnight— and that it was all because of Nirvana."

While they quickly became the toast of the music world, with best-selling

albums, precedentshattering videos and sold-out tours, the members of Nirvana never embraced what had become accepted as the "rock and roll lifestyle." They shunned the spotlight, shunned the media and shunned the normal perks that were associated with being Rock Gods. Quite simply, in a business too-often filled with egomaniacal performers who are convinced that the heavens and planets circle around them, the members of Nirvana stuck out like sore thumbs from the moment they first hit the national scene.

Despite the multiplatinum success of such albums as **Nevermind** and its follow-up **In Utero**, as well as the incredible response afforded "Kurt would never have understood the cult that has built up around his legacy."

s, so we were might.

THE LEGACY LINGERS

BY ROGER REESE

their revolutionary hit Smells Like Teen Spirit, these Washington state natives always maintained a uniquely non-rock star approach to their sudden and somewhat unexpected acclaim. After all, how many other bands would have turned down the chance to participate in a national stadium tour with the biggest band of their era, Guns N' Roses, simply because they didn't like that tempestuous act's attitude towards women? And how many other groups became more unwitting and unwilling spokesmen for their generation? There's no denying that Nirvana was a band that seemed

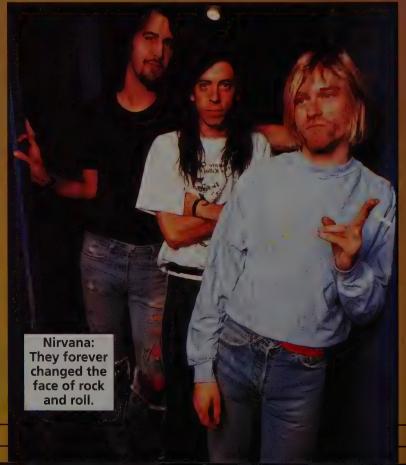
determined to stick to their philosophies and perspectives no matter what the commercial consequences may

"I never expect that what I do is going to have an effect on anyone," Cobain said a year before his death.

might. I think that a lot of the people of this generation have this universal sense of failure that's been brought on by previous generations. I think it's presumptuous to think we can change that through our music."

What was it about Nirvana that made an entire Generation X stand up and take notice? What special quality did they possess that allowed them to transcend the normally strin-

gent bounds of contemporary music and ascend to a loftier plateau? Even prior to the tragic death of Cobain from a self-inflicted gunshort wound in 1994, few would deny that Nirvana had emerged as their era's most important and influential band. While initially some critics surmised that it was merely a well-planned media blitz that so captured the minds of the teen masses, the truth, as we all now know, was something quite different. Yes, Nirvana was part of a massive label conglomerate, the same people who in their late '80s/early '90s prime also brought you the likes of Guns N' Roses, Whites nake and Aerosmith. But in point-of-fact, nothing the label could have ever dreamed up would have caused the unique phenomenon

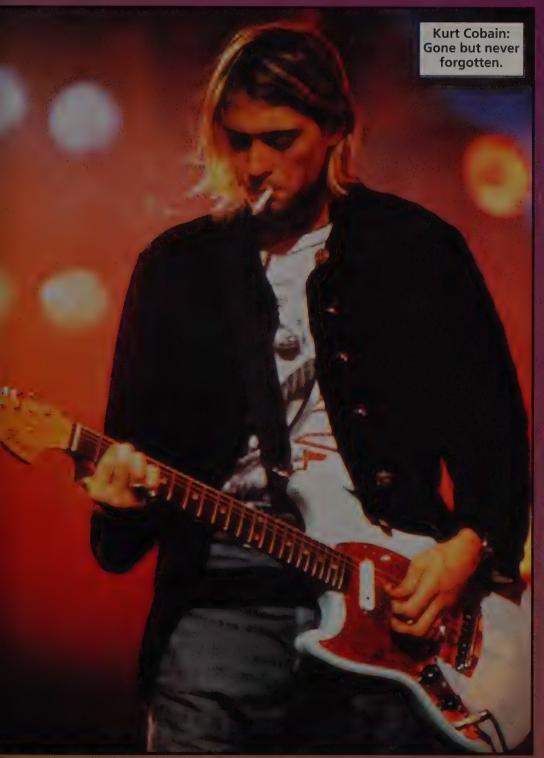


64 HIT PARADER

known as Nirvana to occur. Now, more

for the ages— a group that placed their mark on an era as few bands had ever

done before. They may not have wanted to be stars, but that was part of their appeal. They may not have wanted to be the spokesmen for their generation, but that was their fate. They were a very



remain astounded by the power of the

group's lingering legacy.

Indeed, it may very well have been the fact that Cobain, Grohl and Novoselic always appeared so un-hip, so totally unaware of their power, their appearance and their charisma, that

In sharp contrast to the mega-millions spent by most bands for state of the art album and stage productions, Nirvana's attitude was simply, "What you see is what you get." In one memorable interview from 1992, Cobain even went

t remains rather difficult to judge the true significance that Marilyn Manson has had upon the late '90s rock world. Was this wild-eyed, semi-Satanic, quasi-andorgenous, highly entertaining figure merely a blip on the rock radar screens as many social historians would have us believe? Or did albums like Smells Like Children, Antichrist Superstar, Mechanical Animals and his new live disc, The Last Tour On Earth, leave a permanent scar on the delicate psyches of a generation? Perhaps only time will provide answers to such titillating questions. So instead of trying to delve into the recessess of Manson's ever-complex personality, we figured we'd let the man speak for himself in this classic interview.

Hit Parader: Where does pure shock value fit into the Maniyn Manson equa-

Marilyn Manson: I like to provoke people in order to make them think. People in the '90s have gotten used to boring rock performers. I believe that you can't limit yourself in anything you do. It's like the way I appear on the cover of Mechanical Animals, why should I limit myself to being one thing? I believe I represent something undefinable some thing filled with wonder. It's very sexual, vet it's also sexless. It's a very vulnerable persona I'm naked to the world, which is the way almost every artist must be to create something great.

HP: You've caught a lot of heat not only for your image, but also for songs like The Dope Show. How do you react when people say that you're supporting drug

MM: We've never encouraged anyone to use drugs. You can't tell a kid what to do. You know that as soon as you try to do that, they'll probably do the exact opposite of what you say. To me, drug use, and the song The Dope Show is all about the trial and error process that we all go through in life. To me it's kind of a hollow anthem it represents the end of the world.

HP: Do you think that you've become something of a scapegoat for many of society's

MM: I don't know about that. I probably bring most of the criticism that I get upon myself. That's fair. I've taken the decadence and the excitement of rock and roll to a different level, and some people may have a problem with that. Some people have even started picking on the way I dress. They said in the paper the other day that I've started to dress like a pansy. Well, they got that wrong... I've always dressed like a pansy.

HP: Do you ever worry that you'll run out of ways to top yourself in terms of outrage?

MM: You top yourself by challenging your-

self. When you become predictable, or stop being willing to push yourself, that's when you run the risk of becoming conservative. I mean there are those who say that you've got to be dead to be a great rock star. I

guess in my case that's still left to be proven. HP: Are there a lot of artists around today

MM: Yeah, there are a lot of musicians that I when I was a fan. I mean there aren't bands today that do for me what Kiss or Black Sabbath did when I was a kid. The last band that really got to me that way was Guns N' Roses, who I guess was the last loud, "attitude" band. Maybe Jane's Addiction is in there too. Today, I admire people like Rob Zombie, who in many ways is often inter-

BY CHRIS NOLAN

TOON'T WORRY ABOUT CRITICAL response or even BOUT COMMERCIAL Success.

preted as doing what I do. I think he has more of a cartoon quality to his approach; there's more humor there. To my way of thinking Rob Zombie is the Alice Cooper of the '90s, not me.

HP: It was ironic that in New York a few months ago, you were performing your show only a block from where Kiss was playing at the same time.

MM: Yeah, that was kind of interesting. I mean it's kind of hard for me to pick up on a band after all these years, but they certainly played a big role for me when I was a kid. They were a band that really pushed things to the limit at their time and obviously I

may be playing on the same bill with Kiss in

HP: How would you explain the evolution

MM: Each album is different and it reflects record is primarily about me trying to repair acter of "Omega" represents. The music
means a great deal to me, but hopefully

cult it is to be human. When you don't viewed as weakness, it's easier just to shut those emotions off. That's when we all become mechanical animals

HP: Your image has clearly changed in recent years. How have you tried to make yourself different?

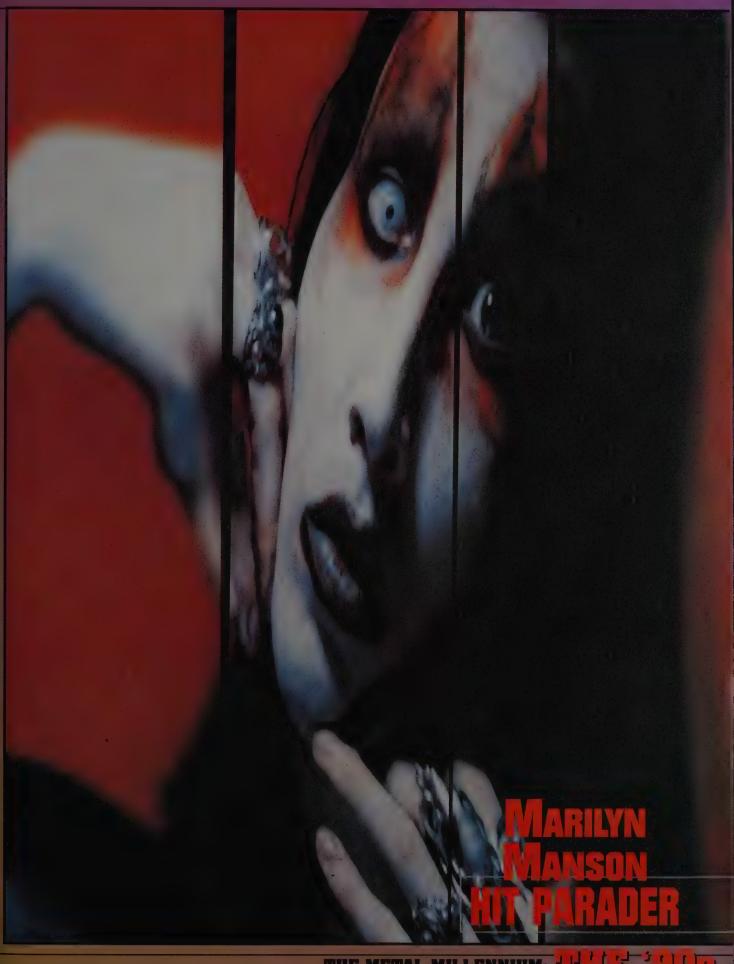
MM: I've never specifically tried to make myself more appealing. I mean just the other day I was looking at this picture of Celine Dion, and I don't know the women personally, but I was amazed them all look like that I mean I know I'm ugly, but in a different way. I have o work to make myself this ugly.

HP: Sales for your most recent album have been mixed. It made a Number One debut—but things slowed down after that. Does that concern you?

MM: In the first eight weeks after the album came out, it had already sold half as many copies as Antichrist Superstar I can't go along with that. To my way of thinking, the album has been more than successful. You've got to remember that a band like the Rolling Stones always go gold, they don't go platinum. Are they a successful band? I don't deny that I want to be successful, but the way people look at album sales have changed. It's not the sole measure of an album's success of

HP: At times in the past there have been between yourself and Jesus Christ. Is that still true?

MM: Jesus was the first rock star. You can't deny that his image represents death, suffering and alienation. That is very similar to the image that certain rock stars have. I'm not saying I am Jesus, or have that kind of power—but I do believe that he would certainly understand a lot



o one knows exactly when a band is going to come along and and roll form. Not even the most keen observers of the music machine can accurately predict when a major cultural alteration will occur—and which band will be at the vortex of that societal upheaval. The Beatles did it in the '60s... Led Zeppelin did in in the '70s... Motley Crue did it in the '80s... Nirvana did it in the '90s. Now a new force has emerged on the hard rock scene, a band that through the sheer strength of their musical vision and the total uniqueness of their approach is leaving an indelible stamp upon the late '90s rock world. That band is Korn, and due to the bold, brash manner in which they've imbued the traditional strains of heavy metal with elements of rap, pop and hip-hip, they have effectively laid the foundation for rock and roll's next great musical

But perhaps we would all be better off labeling Korn's rather radical musical approach as "evolutionary" rather than "revolutionary." Indeed, the music cretarists James "Munky" Shaffer and Brain "Head" Welch, bassist Fieldy and drummer David has drawn many familiar elements from rock and roll history and simply mutated those styles beyond the point of immediate recognition. Sure their infusion of street-wise rap rhythms and conventional hard rock sounds into such albums as Life is Peachy and their recent chart-topper, Follow The Leader, is startling in its blending of formerly conflicting musical elements. But at their heart, the pulsating rhythms and propulsive guitar riffs that supply Korn with much of their musical backbone are as old and familiar as rock and roll itself.

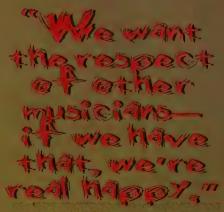
"Our sound is always spun from a basic guitar riff," Munky said. "You can also have a bass or drum grove, and we just kind of feed off of that one thing as a band. It's weird with us. When we write, Jonathan Just kind of hums melodies. It's kind of like the songs are

As savvy and as sincere as these California-based rockers may be, deep in their musical souls they'd have to admit that they're as surprised as anyone about their somewhat sudden- and equally unexpected— rise to the very pinnacle of rock industry power. Indeed, this was a band viewed by many as clear-cut "outsiders" when their self-titled debut was released back in 1994— at the height of "grunge-mania." Few could have imagined that just five years later, Korn would not only be sitting atop the music world, but that they'd be the lynch-pin for the development of an entire cottage industry of Korn-related or Korn-supported musical properties. From the ascendancy of their friends in Limp Bizkit as fellow metal and hip-hop performers, to the emergence of bands like Orgy and Videodrone (both signed to Korn's own Elementree Records label), Korn have clearly emerged as the major force in the Y2K rock revival.

"Those guys are just so clever,"



BY RUSS PERRY



explained Orgy's frontman Jay Gordon. "When they recognize your talent and get behind you, you can just feel the push. When Korn wanted to sign us to their label, we couldn't have been happier. We knew that if anyone could make

And make no mistake about it. Despite all that they've accomplished in a relatively short time, the guys in Korn are not about to sit back and rest on their abun-

Y2K Family Values tour are already that Korn may indeed headline the road trek's initial venture into the 21st Century. Already with two successful FV at the top of the bill), Korn have done hip-hop. While some veteran hard rock acts continue to look askance at the very notion of rap and metal performers sharing the same stage and the same audience, Korn have clearly proven both the economic and the musical viability of such an arrangement.

"Korn has done an absolutely amazing job at promoting both themselves and the entire industry," said one noted East dying breed when Korn brought the even more importantly, their concept of presenting hip-hop and metal performers on the same bill was truly revolutionary. You've got to go back to the '60s when Bill Graham presented some very eclectic bills at the old Fillmores to see Values presented."

So where does Korn go from here? five years of existence ever hope to top their initial accomplishments? For many young bands being hailed as "the most important band of their generation" would be an incredibly intimidating hurdle to confront. For Korn, however, any and all such praise has fallen on relatively deaf ears. Sure they're proud of what they've accomplished. And yes, they're very aware of the kind of impact that world. But for Korn all such notoriety is just part of a good day's work. They can honestly say that they've enjoyed every moment spent in the glare of the public spotlight, and they can honestly report that all that they've already accomplished has only served to lay the groundwork for what still lies ahead. For Korn, there is still unquestionably a great deal of rock and roll work left to be done.

"We just do what strikes us as a good idea," Davis said. "We don't really care if been going against the grain, and nothing new—and it's not something that's about to change at any time in the future.'



THE METAL MILLENNIUM:

THE METAL MILLENNIUM:

ven the members of Limp Bizkit had a hard time accepting the notion that their second album, Significant Other, went platinum less than two weeks after its release last July. They couldn't quite comprehend the notion that the disc entered the charts at Number One, and proceeded to stay there for the next month. And they didn't get a full grasp of the significance of that achievement until tickets for the Limp Bizkit-headlined Family Values '99 tour went on sale in late summer, and promptly sold out within days.

Mind you, neither vocalist Fred Durst, guitarist Wes Borland, turntable master

DJ Lethal, drummer John Otto or bassist Sam Rivers are exactly complaining about their unit's current lot in rock and roll life. In fact, one would be hard pressed to find a more content, satisfied and downright happy band operating anywhere else within the rock sphere. Indeed these are giddy times for the Bizkit.

brigade, a period when their special rap/metal stylings have become the toast of the entire contemporary music world.

"This is the record we've wanted to make since we started the band," Borland said. "This music, these songs, are our 'significant other'. We feel so connected to what we're doing now—and to the fans who've there's still a long, long way to go for Limp Bizkit. In fact, the often self-depricating Mr. Durst can't help but smile when he thinks of the less-than-lofty beginning he's since risen from. Let's not for one second forget that in the beginning, ol' Fred was known more as a "tattoo artist to the stars" than as a rock and roll performer. In

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BY FRIC MCDONALD

fact, it was Durst's off-stage connections to the guys in Korn (on whom he had previously inscribed various tats) that led directly to some prestigious showcase gigs for the Bizkit boys—and eventually to a big-time record deal

"Korn was one of my favorite bands," Durst said, looking back on his group's formative days. "At that time I was making my living as a tattoo artist, and I became friends with some of the guys in the band. Well, one thing led to another and we just hit it off. Without their help, I don't know where I'd be today."

After dealing with the expected

twists and turns along their path to success ("A lot of club owners didn't want to deal with us then," Durst explained. "Now they want to be our best friends"), Limp Bizkit was finally "discovered" by a record label in 1996 and promptly hustled into the recording studio to begin work on their debut disc, Three Dollar Bill, Y'all. While

disc, Three Dollar Bill, Y'all. While initial response to the group's effort was mixed, there was little doubt that a ground-swell of support was beginning to build under the Bizkit brigade. Appearances on the 1998 Warped tour as well as that year's Ozzfest cemented the group's position among the up-and-comers of the hard rock world. But it wasn't

No one else has mixed toyether the styles we have and kept the credibility of each of them."

come out to see us that it's almost scary."

What's also been a little scary for Limp Bizkit is the rather sudden, and totally unexpected way that their style, their look and even their attitude have seemingly taken over the rock scene in recent months. One would be hard pressed to open a music publication, turn on MTV or check out any national concert listings without confronting this Floridabased unit head-on. Certainly Fred Durst and his boys have come a long way since their formation back in 1994- but the loquacious, ever-working frontman knows that

Wes Borland: New age guitar god. a co-starring role on the Family Values '98 road show (headlined by their good friends in Korn) that things started to break wide-open for these hard rockin', hip-hoppin' mad men

"Makin' the first album was a real emotional experience for me," Durst said. "I was starving for support, to know that what I was doing was good, and for a long time I couldn't get that kind of support. When the record came out, I started to feel like I was gonna get mine at last 'cuz I had proved myself. I made a record. I proved myself to myself and then I

70 HIT PARADER -

PHOTO: EDDIE MALLUK

started to believe in myself a lot more "

a video director, as well as to being named vice president of Interscope Records own subsidiary label. But it wasn't just Durst who was found fame. Indeed, the entire LB brigade was livin' Borland to analyze his unusual approach, and the tour provided free admission to the first 200 women in Then the immediate and afforded Significant Other in the upper echelon of late-'90s hard rock society. Indeed, Limp Bizkit had

"I've never felt as confident about myself and about the band as I do right now," Durst said. "I think we all feel that way. There's no hesitation about anything—we can't wait to get on the road. We can't wait for anything!"

With the immediate success of their recent single Nookie, and their headlining status at Family Values '99, one might almost surmise that Limp Bizkit is getting almost too big, too fast.

After all, **Significant Other** seems well on its way to triple platinum certification, and in some markets prime tickets to *FV '99* have been drawing \$200 or more from overzealous scalpers. It would seem that if these Bizkit boys were gonna get any hotter, they'd run the risk of self-combusting! But please believe us when we inform

you that apparently none of this head-line-grabbing, ego-boosting activity has had any negative impact on Durst and his troops. They're still as down-to-earth and street-wise as ever. Indeed it would séém that *nothing* known to mortal man is about to change the special way that Limp Bizkit perceives the world around them

"I'm satisfied that we've done something very special this time," Durst said. "It may sound kinda' big, but we've set a landmark in that we've combined heavy rock, rap and melody, and done it in a way where they each have total credibility. I think we've set a standard that everyone else is now gonna have to try to match."



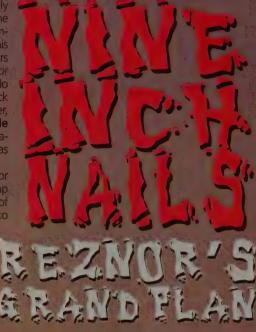
THE METAL MILLENNIUM:

p until just a few months ago, there were some within the contemporary music community who believed that Trent Reznor had finally done it he had turned his back completely on the rock and roll scene. After all, four years had passed since Nine Inch Nails' previous disc, **The** Downward Spiral, had transformed NIN from a highly-regarded by commercially marginal unit into a dominant force on the mid-'90s rock scene in the process turning Mr. Reznor into the Patron Saint of his generation. But then for the next four years nothing was heard from or about Reznor except a scattering of rumors and innuendo that continually filtered through the rock underground. Then finally, in September, NIN's long-awaited new disc The Fragile arrived to once again cement the reputations of both Reznor and Nine Inch Nails as true rock and roll visionaries.

It seems that once every decade—give or take a few years— a performer or group comes along that through a combination of luck, fortitude and design, manages to totally change the rock and roll landscape. Back in the '50s that guy was the hip-shakin' Elvis Presley. In the '60s It was the guitar maestro, Jimi Hendrix. In the '70s Van Halen put the pedal to the metal. And in the '80s the decade's most influential band was Metallica. Each of these artists had a significant and lasting impact

on the style, sound and attitude of their generation—an influence that usurped the impact of any other performer of their time.

Whether he liked it or not—and odds are he was never particularly thrilled about it—in the post-Cobain mid-'90's Trent Reznor was clearly his generation's most potent musical force in addition to virtually single-handedly



as The Downward Spiral, NIN's main man emerged as the driving force behind an entire branch of the alternative rock family tree. The brilliant but occasionally unpre-dictable Reznor forged a musical persona so strong and so pervasive that his influence Reznor's hands-on production efforts—to a all-encompassing musical perspectives, this somed into his era's most influential and

inspiring rock and roll guiding light.

"My songs are so personal, they come from deep inside me," Reznor stated at the time. "I started writing down my thoughts— usually very dark, depressing the lyrics to my songs, I am surprised that accepted by so many, I always believed my work was too dark, and far too personal, to be accepted the way it has,

Growing up in the rural Pennsylvania town of Mercer, Reznor always sensed that he never fit in with the small town values that his parents embraced so passionately. While studying piano at the tender age of five, young Trent began to

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BY P.J. MERKLE

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BY P.J. MERKLE

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BY P.J. MERKLE

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become aware that he possessed a special gift—one that his sports-loving school mates failed to understand. He was encouraged to focus virtually all of his attentions on his music, foregoing a variety of social activities that he now admits may have made him "a little more normal." But after practicing for eight hours a day, six days a week, for the better part of the next decade, something magical happened—Reznor discovered rock and roll, Kiss in particular, and his life was changed forever

"When your world has basically consisted of being trained to be a classical plantst by a nun, the idea of standing on stage breathing fire, spurting blood and playing loud rock and roll was incredibly exciting to me," Reznor said. "I began to realize that rock and roll could take me places that classical music

never could.".

Despite his strong inclination to drop everything else and immediately begin pursuing a career as a rock and roll musician, for a while Reznor's life followed a much more predictable and safe path. He continued studying plano, and eventually went off to Allegheny College where he geeked out on computer technology. However, rather than turning into a Bill Gates-styled computer wizard, Reznor began wondering how he could apply his technological knowledge to his love of music. After hearing the instantly forgettable Human League/Flock Of Seagulls brand of synthesizer-inspired rock of the early '80s, Reznor felt he had discovered his answer.

"It was an interesting time, not so much for the music that was being made, but because synthesizers were finally reaching the point that the average musician could afford them," he said. "I went out and got a sequencer that I could attach to my computer, and that opened up a whole new world for me. A lot of the things that I had wanted to express, but had never felt comfortable doing, were finally beginning to come out. It all began to make sense to me."

It wasn't long before Reznor turned his back on higher education, moved to Cleveland and began working in a local recording studio. During the days Reznor would listen to as much music as possible. then late at night, just before the studio would shut down, he'd go in and fool around with the equipment, familiarizing himself with as many studio techniques and recording quirks as possible. Inspired by the likes of Kraftwork, Reznor soon began to develop his own hard-edged style that incorporated his understanding of technology with his love of basic rock and roll. It was an exciting time of discovery, a period that laid the foundation for what would soon emerge

"Making music was a dream to me," he said. "It was also my greatest fear. I had spent most of my life playing pieces by classical composers—now I wanted to write my own music. That was very intimidating; it was a great achievement for me when I wrote my first song at the age of 23. I just

as the beginnings of Nine Inch Nails.



decided to put my feelings and emotions into every song, and just go for it. I didn't know where it was going, and I didn't care. I felt totally free for the first time in my life."

That freedom soon led to the creation of demo tapes that by 1988 had made the rounds and been passed on by most of the major labels. Finally a small indie label decided to give Reznor a few bucks and allow him to record the first NIN disc, **Pretty Hate** Machine, a hard, confusing and all-together cynical view of the world that surrounded Reznor. Critics either loved it or hated it—but few ignored it. Reznor followed up that initial success with two EPs, **Broken** and **Fixed** both of which further employed his unique blend of technology and metal to present a totally unique musical amalgam.

Though he attempted to hide behind the Nine Inch Nails band name (though for all intents and purposes he was the entire band), and he failed to even show his face on album covers, Reznor's sound soon became one of the most recognizable in the rock sphere. And when **The Downward Spiral** soared past double platinum in 1995 there was no doubt left in *anyone's* mind that this guy was more than a successful rock musician, he was a true musical visionary. Now, with the release of **The Fragile**— a disc that may well prove to be an apocalyptic event in terms of its media coverage and commercial impact—Trent Reznor truly has become the voice of his generation, a dark, brooding, eminently disturbing voice fit to speak the troubles of his times.

THE METAL MILLENNIUM:

o band ever fought stardom harder— and more effectively— than Pearl Jam. At the peak of their mid-'90s powers, this Seattle-based grunge unit somewhat unwittingly found themselves as the living, breathing symbols for the changing face of American rock and roll. Emerging from the partyhearty excesses of the '80s, something far more vital, far more substantial was needed to make rock "important" again—and Pearl Jam was the band that helped supply that vitality in their own special way. They never wanted to be stars, never needed to be stars; but make no mistake about It, Pearl Jam were stars in every correct sense of the word.

They may have shunned the spotlight like vampires, and they may have turned a cold shoulder towards everyone from the print media and the powerful forces at MTV, but the Jammers still became sensations— and they did it their way! Vocalist Eddie Vedder was chosen by Time magazine as the cover boy of their

"Generation X" issue, and virtually every utterance made by this oft-reclusive unit (also featuring guitarists. Mike McCready and Stone Gossard and bassist Jeff Ament), was treated as words from On High by the music-starved masses.

When they were at the apex of their creative powers (which some might state came with the release

of their debut album, **Ten**) there were few bands in rock history that plyed their craft with more anger, aggression and angst that Pearl Jam. In many ways they were the symbols of their times— a band that wore their troubles, their heartaches and their passions on their musical sleeves— where their legion of followers

GRUNGE GREATS

could easily relate to every emotive cry the PJ brigade put forth. And today, while a bit of the luster may have faded from Pearl Jam's still-luminescent aura, whenever there may be the announcement regarding a new PJ tour or an upcoming band album, it's still more than enough to send millions running to the nearest ATM machine to scratch together the needed cash. Indeed, the power of Pearl Jam's angst-strewn musi-

"Pearl Jam was the most successful rock band of the early-'90s," said a noted industry observer. "No one else even came close. Nirvana may have had more of an impact on society, but Pearl Jam reached more people. To many people, they were grunge—they had the look, the sound, the attitude. To most who viewed them, they were rock's angry young men."

Somewhat ironically, buried beneath their mid-'90s status as the angry young men of rock, was a prevalent but hidden

sense of humor that lurked right under Pearl Jam's often misunderstood surface. Hey, let's not forget that this was a band whose original name was Mookie Blaylock (the recently traded NBA point guard) and that the title of their multi-platinum debut made reference to the Mookster's jersey number.

Success was never our goal; it was making the best music we could."



that served as the foundation of Pearl

followers— and each and every one left a

Nope, among the top-level Emerald City

disc to be released early in 2000, with a massive world tour to follow. Other reports, however, indicate that the whether it takes the group three months or three years to release their next disc, it will have little over-all

Jam back at the top of the charts, and within the band's artistic capabilities. But this unit's true significance—their position in the rock and roll history books— has already been dictated by the vital role they played in helping rock wash away the last vestiges of the '80s hair-metal scene and turning Korn have again brought the "fun" elements back into the rock game, few can ever forget the true impact of Pearl Jam. They were a band that clearly was in the right place at the right time, helping to lead the Emerald City rock revolution to the top of the charts— at the same time cementing their own place in the rock hierarchy. For that, they will never be

"Pearl Jam was a product of their time just as Hendrix and Zeppelin band. "That's when rock and roll truly becomes magical—taking on a truly significant attitude. When you hear the name 'Pearl Jam' you

not only think of the great music they've made, and the great music they still will make, but you also think of grunge, of Seattle and the whole way that scene played out in the early '90s. It was one of the most unique times in rock history because the music came first and the stardom came second. But it will also be remembered as a time when some of the best music ever



frustration regarding the way the media often interpreted their heart-wrenching musical missions. Indeed, it often seemed as if this unit was answering to a Higher Authority— a force that kept directing them down the path of greatest resistance. Their tours, their album covers, even the thickness of the vinyl used to make Vitalogy and Vs. became major bones of

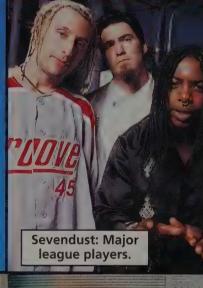
been reduced to "classic rock" fodder to The scene and the fan-base that first brought them to the pinnacle of fame earlier this decade have, for the most part,

"special pressings" of discs such as their musical content) this band is the only was a vital part of that.

THE METAL MILLENNIUM: PHOTO GUARANTE

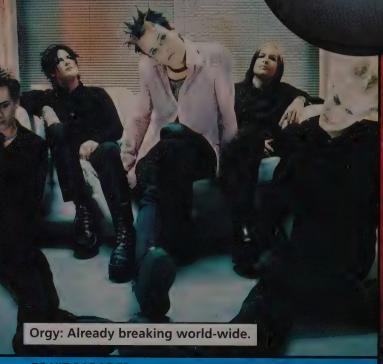






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88) WAIT AND BLEED
95) CAN'T CHANGE ME

THE ANTIPOP

Lyrics written by: Les Claypool Performed by: Primus

The earth it did crack open On the day that I was born And a thousand merry pranksters Came dancin' through the storm

Hay cradle bound A howlin' out my wind Not knowin' years to come I'd be shoutin' over din

I sucked information through The holes in my skull As my belly gurgles hungry My mouth is always full

I am the antipop
I'll run against the grain
Till the day I drop
I am the antipop
The man you can not stop

As a young man
I plug into the tub
But the stench of all that pretense
I can not muddle through

I lay on my back And scan the radio All that comes out my speakers Is a steady syrup flow

I suck information through The holes in my skull As my belly gurgles hungry My mouth is always full

I stood by watching And I seen'em come and go I seen'em make that million Then vanish in the snow

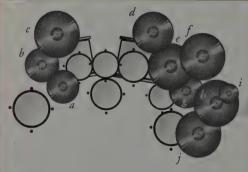
They come upon you Like a pack of rabid hounds As they slobber in your ears And purge you with their sounds



Pushing misinformation through The holes in my skull My belly gurgles nauseous And still my mouth is full

I am the antipop I'll run against the grain Till the day I drop I am the antipop The man you will not stop

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- b) 19" 2002 Power Crash
- c) 20" 2002 Crash
- d) 20" 2002 Power Crash
- e) 22" Signature Dry Heavy Ride
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		COAL CHAMBER, Be Differen
	JE213	KURT COBAIN, in star
		KURT COBAIN, in robe
	JI479	KURT COBAIN, Unplugged
	J1552	KURT COBAIN, [girl's babydo

JZ935 KURT COBAIN, circle picture JZ936 CREED, Scribble/group JE498 DEFTONES, Star logo JE542 DEFTONES, Shao

JE542 DEFTONES, Shao, J1726 FEAR FACTORY, Obsolete J1843 FEAR FACTORY, 3-D Toons J1865 FEAR FACTORY, EdgeCrusher J1992 GARBAGE, group/star JZ749 GARBAGE, group/squares JZ863 GARBAGE, group/squares JZ855 GODSMACK, Candles JZ855 GODSMACK, Flaming Sun

JZ928 GODSMACK, Group JE928 GOUSMACK, Group JE508 HOLE, Fire/group JE529 HOLE, Wolf [girl's babydoll T] JZ861 INSANE CLOWN, Jack JZ862 INSANE CLOWN, Jake

JZ886 INSANE CLOWN, Fire photo JZ914 INSANE CLOWN, Monkey JL228 JOIN THE ARMY...Kill People

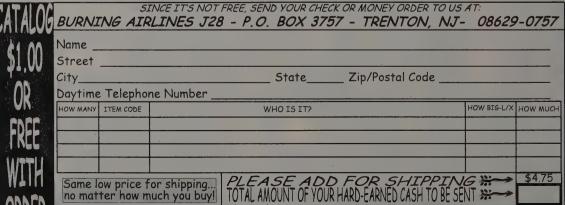
J2914 INSANE LLUWN, MONKEY
JL228 JOTN THE ARMY...Kill People
JH328 KID ROCK, shiny suit
JE180 KORN [girl's babydoll T]
JE181 KORN, mesh logo
JE230 KORN, Peachy LP
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JE535 KORN, Little Slugger
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JE380 LIMP BIZKIT, clown
JE381 LIMP BIZKIT, squashed logo
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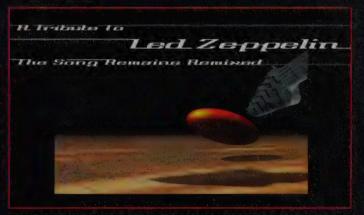
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Lyrics written by: Slipknot Performed by: Slipknot

I've felt the hate rise up in me... Kneel down and clear the stone Of leaves...

I wander out where you can't see... Inside my shell, I wait and bleed...

Good-bve!

I wipe it off on tile, The light is brighter this time Everything is 3D blasphemy My eyes are red and gold, The hair is standing up This is not the way I pictured me I can't control my shakes, How the hell did I get here? Something about this, So very wrong... I have to laugh out loud, I wish I didn't like this Is it a dream or a memory?

Get outta my head Cuz I don't need this Why didn't I see this? I'm a victim -Manchurian candidate I have sinned by just Makin' my mind up and Takin' your breath away You haven't learned a thing I haven't changed a thing My flesh was in my bones The pain was always free And it waits for you!

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She's going to change the world But she can't change me No she can't change me

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She's going to change the world But she can't change me

Suddenly I can see everything That's wrong with me But what can I do? I'm the only thing I really have at all

But wait just one minute here I can see that she's trying to need me Suddenly I know

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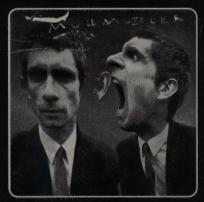
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